2/6

london life

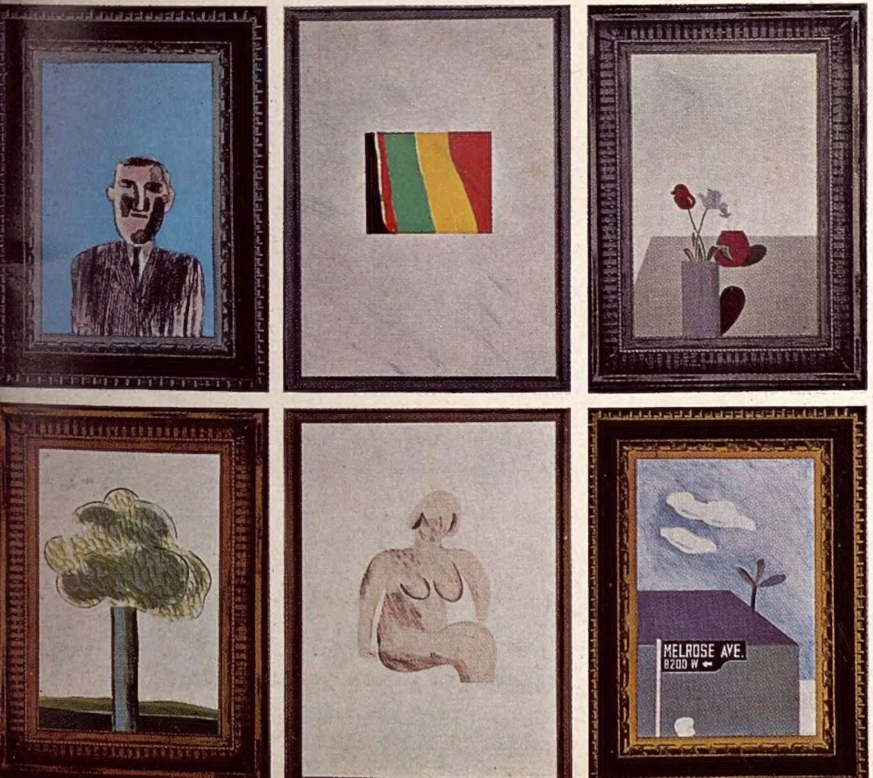
27th Nov/3rd Dec

HELLO DOLLY! HITS TOWN
Mary Martin (right) opens in "the biggest American musical success since West Side Story." Theatre Royal, Drury Lane, Thursday, 2 December

A TO Z OF CHRISTMAS SHOPPING. Other magazines tell you what to buy, we tell you how to buy it. Part one

DAVID HOCKNEY EXHIBITION
"Pictures with frames" (below) opens at the Kasmin Gallery, Friday, 3 December

And, of course, a thorough guide to the entertainment scene:
Films/restaurants/theatre/music/night life/galleries/sport



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theatre 6 sport and tv 11 restaurants 12 music 14 art galleries 19 night life 22 films 77

27th Nov/3rd Dec

THE WEEK AHEAD

SAT 27

Rugby Union: London Welsh (one of London's top sides, having an excellent season) v Newport at Richmond Old Deer Park. 2.30 p m

Jazz concert at the Royal Festival Hall: Dizzy Gillespie (*above*), doyen of modern trumpeters, developed modern jazz style since 1945. Also Jimmy Smith at his Hammond organ. Two concerts, 6.15 p m and 9 p m. Tickets from 21s to 6s

Pop concert at Granada Theatre, East Ham: Manfred Mann with the Yardbirds, Jimmy James and the Vagabonds, Goldie of the Gingerbreads, Paul and Barry Ryan. First appearance of two additions to the Mann group: a tenor sax and a trumpet. Two new numbers. 6.30 p m and 9 p m. Tickets 12s 6d to 6s 6d (GRA 3000)

London Students' Carnival: the finale is a bacchanalian orgy at Alexandra Palace, from 9 p m-5 a m. Togas compulsory, food unlimited, groups The Who and Nero and the Gladiators. For charity. Tickets from the Carnival Officer, Pioneer House, Gray's Inn Road, WC 1 (TER 3140). 30s

Ice hockey: one of the few in London this year, the Wembley Lions (*above*) v Paisley Mohawks at Empire Pool, Wembley. 7.45 p m

SUN 28

Mensa annual gathering: 400 members with superlative IQ gather to hear Marghanita Laski on "Why be good?" at the Institut Français, Queensberry Place, SW7, 3.0 p m

Piano recitals: Joan Davies, Haydn, Szymanowska and two first performances, Walsworth and Messiaen, at the Wigmore Hall, 36 Wigmore Street, W 1 (WEL 2141). Stefan Askenase plays Chopin at the Royal Festival Hall. 3 p m

Sibelius Centenary Concert: the Royal Philharmonic Orchestra conducted by Tauno Hannikainen play Karelia Suite, Luonnotar Opus 70, and Symphony No 2 in D. Soloist: Gwyneth Jones. At the Odeon, Swiss Cottage (PRI 5905). 7.30 p m

Vienna Boys Choir last London appearance this season. New programme of Schubert, Mozart, Palestrina and Weber. 7.30 p m at the Royal Albert Hall, SW 7 (KEN 8212). See page 14

MON 29

Exhibition: Tenth anniversary of the New Vision Centre, 4 Seymour Place, W 1. Small examples, drawings and objects, from a gallery responsible for introducing many new English and foreign artists. Everything costs 10 guineas or less. 10 am-6 pm until 18 December

Send a bottle of champagne on the first day of "Intercham". 29s 11d a bottle delivered without charge, ordered through off-licences. For further information, phone LUD 7617

Christmas Fair in aid of the Greater London Fund for the Blind, stalls of clothing and food, a fur and jewellery show at 12 noon, open from 10.45 a m to 7.30 p m at the Europa Hotel, Grosvenor Square, W 1

Sale of Egyptian, Western, Asiatic, Greek, Etruscan and Roman antiquities at Sotheby's, 34 New Bond St, W 1, 2.30 p m. See page 13

Christmas shopping begins in earnest: Army & Navy Stores, Barkers, Dickins & Jones, Gamages, Harvey Nichols, Selfridges and Woollands are among shops with late opening hours from now on. See page 51

Revue: *Those Magnificent Men in Their Washing Machines* at the Poor Millionaire, Bishopsgate, 9.30 p m. Musical parody by the authors of *From Rush-Hour with Love*, about a machine to wash people

Jazz: Tubby Hayes (*above*), "the Governor" to jazz fans, plays tenor, flute and perhaps his vibes from about 8.30 p m at the Walmer Castle, Peckham Rd, SE 15

TUES 30

New boutique opens, specially for evening clothes designed by Margaret Keswick, at 23 Pelham St, SW 7 (KEN 0586)

Gallery: Hans Bellmer, German painter in Paris. Exhibition of erotic Surrealist drawings, illustrations to de Sade and Georges Bataille and a new edition of his famous doll cast in aluminium; catalogue by Terry Southern and William Burroughs. At Robert Fraser Gallery, 69 Duke St, W 1, till 4 January

New book: *I Jan Cremer* published by Calder & Boyars, 30s. Autobiographical novel by Jan Cremer (*above*) of the symbol of teenage revolt, it sold a quarter of a million copies in Holland

Pop: The Animals are just back from Poland to make one of their rare appearances in the West End, at the Marquee Club, Wardour St, W 1 (GER 2375)

Concert: London Symphony Orchestra, conducted by Istvan Kertesz, clarinet Gervase de Peyer, play Brahms, Nielsen, Schumann at the Royal Festival Hall. 8 p m

WED 1

Exhibition of primitive art, Ashanti, Eskimo, Coptic, Oceanic and pre-Columbian objects, (*above*), Coptic youth in stone. At Gimpel Fils Gallery, 50 South Molton St, W 1. 9.30-5.30 p m until 29 January

Lecture: "William Morris and Interior Decoration" by Mrs Barbara Morris. Illustrated with lantern slides, examples of houses he lived in and his work from 1861. At the Victoria Albert Museum, 6.15 p m

Play: Tennessee Williams' *The Glass Menagerie* opens at the Theatre Royal, Haymarket. First performance since 1948 of the play which made the author's name. A mother (Gwen Ffrangçon-Davies) lives on dreams of past grandeur with a crippled daughter (Anna Massey) 7.30 p m, subsequently at 8 p m

Association Football: Inter-Cities Fairs Cup, Chelsea v Wiener FC, Austria. The second game of two, the first played in Vienna. Stamford Bridge, 7.30 p m

Opera: Tito Gobbi makes his debut as producer of Verdi's *Simon Boccanegra*, at Covent Garden, 7 p m. He also sings, with Santunione, Cioni and Rouleau. See page 38

Film premiere: *Sands of the Kalahari*, starring Stanley Baker, Stuart Whitman, Harry Andrews, Susannah York. At the Plaza, Piccadilly, at 8.30 p m

THURS 2

Lunchtime concert: as part of the Nielsen Sibelius Centenary celebration, Andrew McGee (violin) and Michael Freyham (piano) play Nielsen Violin Sonatas 1 and 2 at the Wigmore Hall, Wigmore St, W 1. 1.5 p m. Admission 2s 6d

Musical: *Hello Dolly!* £100,000 production of Broadway hit opens at the Theatre Royal, Drury Lane, starring Mary Martin and Loring Smith. The original play was a one-act farce staged in England in 1836; then it was a Viennese farce, then a play called *The Matchmaker* by Thornton Wilder. Preview will be attended by the Queen Mother on 30 November, another attended by Princess Marina on 1 December. See page 44

Opera: revival at Sadler's Wells of *A Masked Ball*, middle-period Verdi. 7.30 p m

Films: premiere of *King Rat*, life in 1945 in Changi prison, Singapore. Story by James Clavell, who was there. Starring George Segal (*above*), Tom Courtenay, James Fox, John Mills, Columbia Theatre, Shaftesbury Avenue, 8.30 p m. Also: Norman Wisdom in *The Early Bird*, his first colour film. He is a horse-and-cart milkman battling against the big dairies. Leicester Square Theatre, time to be announced

FRI 3

Sale: Impressionist drawings, paintings, sculpture, Bonnard's *Le Golfe de Saint-Tropez*, Seurat's *Champs en Eté*, Monet's *Waterloo Bridge* –one of the largest Impressionist sales this autumn. 11.45 a m at Christie's, 8 King St, SW 1. See page 13

Gallery: David Hockney's second one-man show at Kasmin, 118 New Bond St, W 1—all new paintings, mostly done in the States in the last six months. Also multi-block lithographs. Until 1 Jan. See pages 42-43

Pigeon show: the pigeon fanciers make their annual pilgrimage to the Royal Horticultural New Hall, Westminster, SW 1, to see the leading racing and show pigeons. 3 p m-10 p m. Sat 10-1 p m

Wine and cheese party, in aid of RSPCA at the Town and Country Health and Beauty Salon, 2 Yeoman's Row, Knightsbridge, SW 3 (KNI 7702). Beauty and health demonstrations, food, paintings and pottery, wigs, Christmas cards. 6-8 p m

Talent competition: finalists from Butlin's holiday season compete for first prize of £1,000 at the New Victoria, 17 Wilton Rd, Victoria, SW 1, at 7.30 p m. Tickets from box office (VIC 5732)

Each week London Life (incorporating The Tatler), publishes a comprehensive entertainment guide from Saturday to the following Friday. Entries in this guide are not paid for. Individuals or organizations wishing to appear in the guide are invited to post full information to Entertainment Guide, P.O. Box 166, 11 New Fetter Lane, EC 4.
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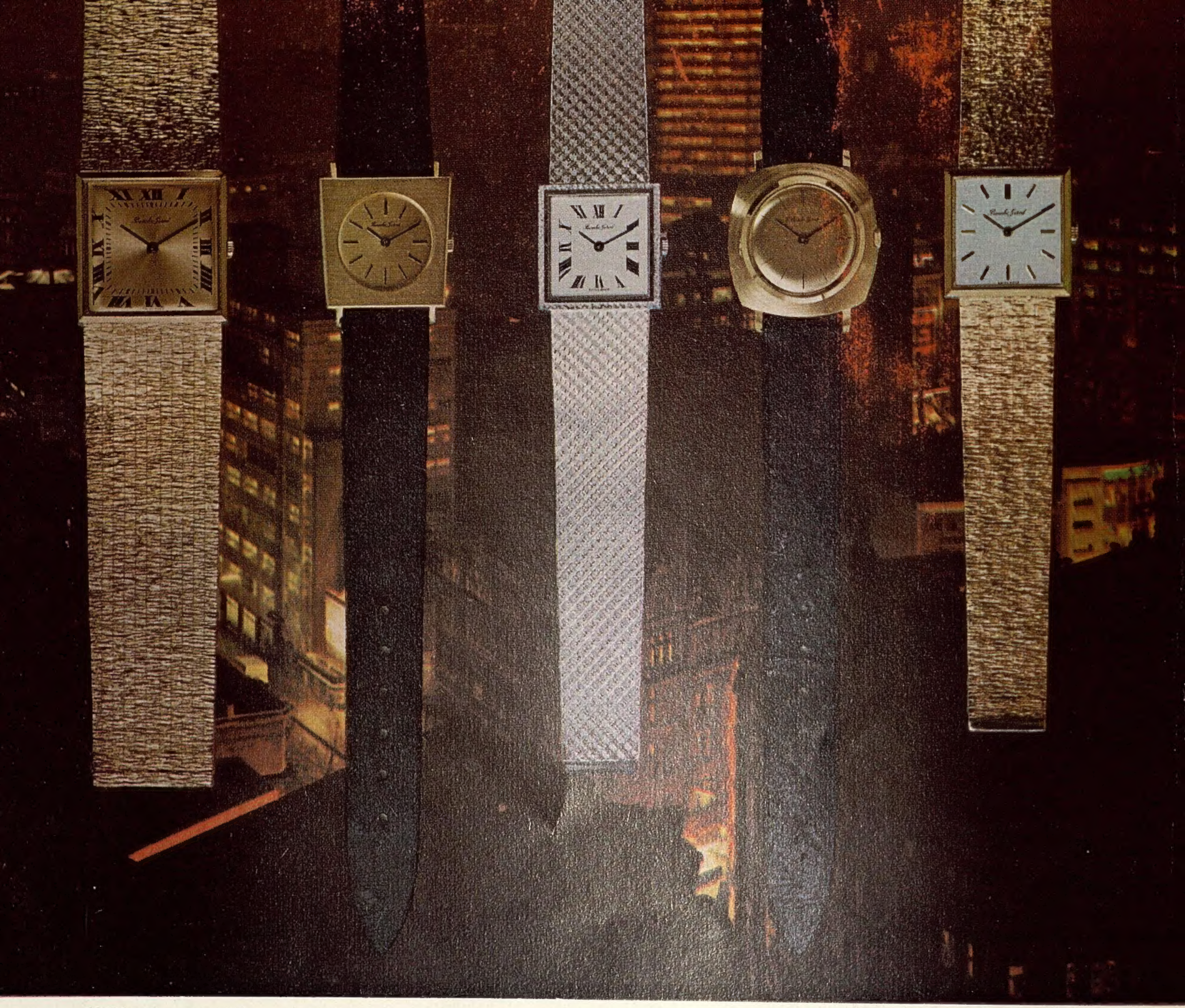

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Theatre

CHRISTMAS SHOWS FOR CHILDREN

Titles	THE CURSE OF THE DALEKS	GIVE A DOG A BONE	PETER PAN	THWARTING OF BARON BOLLIGREW	TREASURE ISLAND	TOAD OF TOAD HALL	THE WAPPY WATERBUS
Theatre and nearest tube	Wyndham's Theatre, Charing X Rd, WC 2 TEM 3028 (Leicester Sq)	Westminster Theatre, Palace St, SW 1 VIC 0283 (Victoria)	Scala Theatre, Charlotte St, W 1 MUS 5731 (Warren St)	Aldwych Theatre, Aldwych, WC 2 TEM 6404 (Aldwych)	Mermaid Theatre, Puddle Dock, Blackfriars, EC 4 CIT 7656 (Blackfriars)	Comedy Theatre, Panton St, SW 1 WHI 2578 (Piccadilly Circus)	New Arts Theatre Club, Gt Newport St, WC 2 TEM 3334 (Leicester Sq)
Authors	David Whitaker Terry Nation	Peter Howard	J M Barrie	Robert Bolt	R L Stevenson (adapted by Bernard Miles)	A A Milne	Marged Smith
Cast		Colin Farrell Valerie Hermanni Richard Warner Bryan Coleman	Sylvia Syms Ronald Lewis Vanessa Lee	Leo McKern John Normington John Nettleton Nicholas Selby Ken Wynne	Donald Wolfit	Martin Friend Richard Goolden	Unicorn Theatre Company (London)
Directors	Gillian Howell	Henry Cass Bridget Espinosa	Toby Robertson	Trevor Nunn	Sally Miles	David Conville	Caryl Jenner
Evenings	No evening performances	M: Closed T-Sat: 7.30 (ends 9.45) M 27 Dec: 7.30 (ends 9.45)	First night: 7.0 (ends 9.45) Subsequently: 6.30 (ends 9.15)	F 17, Sat 18, M 27 & T 28 Dec, W 12 Jan: 7.30	5.15 (ends 7.30)	No evening performances	No evening performances
Matinees	Daily: 2.0	W, Th, Sat: 2.45 (ends 5.0) M 27 Dec: 2.45 (ends 5.0)	2.0 (ends 4.45)	Sat 11, Sat 18, Th 23, F 24, M 27, T 28 & W 29 Dec, T 11, Th 13, F 14 & Sat 15 Jan: 2.30	2.30 (ends 4.45)	M, T, Th & F: 2.0 (ends 4.0) 4.45 (ends 6.45) W: 2.0 (ends 4.0) Sat: Midday (ends 2.0) 2.45 (ends 4.45)	2.15 (ends 4.15). Closed F 24 Dec
Opening	21 Dec	9 Dec (ends 12 Feb 1966)	17 Dec (ends 22 Jan 1966)	11 Dec (ends 15 Jan 1966)	20 Dec (ends 22 Jan 1966)	27 Dec (ends 15 Jan 1966)	20 Dec (ends 12 Jan 1966)
Prices	17s 6d, 12s 6d, 10s 6d, 7s 6d, 5s, 3s 6d	20s, 15s 6d, 15s, 10s 6d, 5s.	25s, 20s, 15s 6d, 12s 6d, 7s 6d	Evenings: 27s 6d, 22s 6d, 17s 6d, 12s 6d, 7s 6d Matinees: 17s 6d, 12s 6d, 7s 6d, 5s	20s, 15s, 10s, 7s 6d	22s 6d, 16s 6d, 13s 6d, 10s 6d, 6s	10s 6d, 8s 6d, 6s 6d (Members only. You may join and book at the same time. Annual membership of the Unicorn Theatre Club 7s 6d. Age group: 5-12 years)

A detailed guide to performances in the West End and on the perimeter of London, and to the principal out-of-town repertory theatres. Shows recommended by John Gross *of "Encounter" are starred*

WEST END

OPENINGS

* W 1 Dec: **The Glass Menagerie.** Theatre Royal, Haymarket, SW 1 (WHI 9832). Author: Tennessee Williams. Dir: Vivian Matalon. Cast: Gwen Ffrangcon-Davies, George Baker, Anna Massey, Ian McShane. First night: 7.30. F: 8.0

* Th 2 Dec: **Hello Dolly!** Theatre Royal, Drury Lane (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play "The Matchmaker." Music: Jerry Herman. Dir & Choreographer: Gower Champion. Cast: Mary Martin, Loring Smith, Marilynn Lovell, Carleton Carpenter. 7.30

CURRENT

Alibi for a Judge, Savoy, Strand, WC 2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Stars: Andrew Cruickshank, Colin Gordon, Amanda Grinling. Dir: Hugh Goldie. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

The Amen Corner, Saville, Shaftesbury Av, WC 2 (TEM 4011). Author: James Baldwin. Cast: Claudia McNeil. Dir: Lloyd Richards. Self-knowledge comes to a hot gospeller. All coloured cast, swinging songs. 8.0 (ends 10.50). Sat: 3.0 (ends 5.50). Opened 12 Oct 1965. Ends Sat 27 Nov

* **At the Drop of Another Hat,** Globe, Shaftesbury Av, W 1 (GER 1592). Authors, directors & stars: Michael Flanders, Donald Swann. The gasman cometh . . . and all those other songs. 8.0 (ends 10.0). Sat, 5.0 (ends 7.0). Opened 27 Sep 1965

Any Wednesday, Apollo, Shaftesbury Av, W 1 (GER 2663). Author: Muriel Resnik. Stars: Dennis Price, Moira Lister, John Fraser, Amanda Barrie. Dir: Frank Dunlop. Gay doings around an executive sweet. 8.15 (ends 10.30). Th, Sat: 5.15 (ends 7.30). Opened 4 Aug 1965

Barefoot in the Park, Piccadilly, opp Regent Palace Hotel, W 1 (GER 4506). Author: Neil Simon. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kurt Kasznav. Dir: Richard Benjamin. Young-married troubles, Broadway style. M-F: 8.0 (ends 10.15) Sat: 6.0 (ends 8.15) W: 2.30 (ends 4.45). Opened 24 Nov 1965

* **Beyond the Fringe, 1965,** May Fair, May Fair Hotel, Stratton St, W 1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Stars: Neville Buswell, Bill Hepper, Barry Stanton, Peter Baldwin. Dir: David Phethean. The material has almost an historical interest now. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

Black & White Minstrel Show, Victoria Palace, Victoria St, SW 1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

Boeing-Boeing, Duchess, Catherine St, WC 2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Stars: Nicholas Parsons, Simon Merrick, Mercy Haystead. Dir: Jack Minster. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). Sat: 5.15 (ends 7.15). Opened 20 Feb 1962

* **The Cavern,** Strand, Aldwych, WC 2 (TEM 4143). Author: Jean Anouilh. Cast: Siobhan McKenna, Alec McCowen, Griffith Jones. Dir: Donald McWhinnie. Life above and below stairs at the turn of the century. M-F: 7.45. Th: 2.45. Sat: 5.15, 8.30. Opened 11 Nov 1965

Chase Me Comrade, Whitehall, Trafalgar Sq, SW 1 (WHI 6692). Author: Ray Cooney. Stars: Brian Rix, Basil Lord, Leo Franklyn. Dir: Wallace Douglas. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

The Creeper, St Martin's, Cambridge Circus, WC 2 (TEM 1443). Author: Pauline Macaulay. Stars: Eric Portman, Peter Blythe, Noel David. Dir: Donald McWhinnie. Kinky comedy; Highgate bachelor and his hired companions in non-sexual but ambiguous relationships. 8.0 (ends 10.20). T: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 14 July 1965

Doddy's Here, Palladium, Argyll St, W 1 (GER 7373). Stars: Ken Dodd, Kaye Sisters, Eddie Calvert. Dir: Robert Nesbitt. With the blessing of John Osborne and Observercolour. 6.15 (ends 8.30); 8.45 (ends 11.10). Sat: 2.40 (ends 5.0). Opened 17 Apr 1965. Ends 11 Dec

Hostile Witness Theatre Royal, Haymarket, SW 1 (WHI 9832). Author: Jack Roffey. Stars: Stephen Murray, Jean Harvey, Brian Oulton. Dir: Anthony Sharp. Was the QC framed for murdering the judge? One doesn't really know until the end. Sat: 5.0 (ends 7.15); 8.0 (ends 10.15) Opened 4 Nov 1964. Ends 27 Nov 1965

* * **Ivanov,** Phoenix, Charing X Rd, WC 2 (TEM 8611). Author: Anton Chekhov. Cast: John Gielgud, Claire Bloom, Roland Culver, Yvonne Mitchell. Dir: John Gielgud. Early Chekhov: mixture of comedy & tragedy in provincial Russia. 8.0 (ends 10.45). W, Sat: 2.30 (ends 5.10). Opened 30 Sep 1965. Ends 15 Jan 1966

* **The Killing of Sister George,** Duke of York's, St Martin's Lane, WC 2 (TEM 5122). Author: Frank Marcus. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Dir: Val May. Lesbian radio actress loses her part and her lover; another kinky comedy. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

Maggie May, Adelphi, Strand, WC 2 (TEM 7611). Composer: Lionel Bart. Book: Alun Owen. Stars: Julia Bruce, Diane Quiseekay, Harry Goodyear. Dir: Ted Kotcheff. Her Liverpool beat is along the docks and back. 7.30 (ends 10.30). Th, Sat: 3.0 (ends 5.55). Opened 22 Sep 1964. Ends 4 Dec

* **A Month in the Country,** Cambridge, Earlham St, WC 2 (TEM 6056). Author: Turgenev. Cast: Ingrid Bergman, Michael Redgrave, Emlyn Williams, Fay Compton. Selfish passions in a Russian summer. 8.0 (ends 10.40). Th: 2.45 (ends 5.25). Sat: 5.0 (ends 7.40); 8.20 (ends 11.0). Opened 22 Sep 1965

The Mousetrap, Ambassadors, West St, off Shaftesbury Av, WC 2 (TEM 1171). Author: Agatha Christie. Dir: D Ramsden. Cast: John Cobner, Diana Scougall, Charles Hill, Kate Matheson, David Raven, Clive Scott, Mysie Monte, Timothy Parkes. A further cast-change sees it into its 14th year. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

Oliver! New Theatre, St Martin's La, WC 2 (TEM 3878). Composer: Lionel Bart from Dickens. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dir: Peter Coe. Dickens' London brought to musical life. 7.45 (ends 10.15). T, Sat: 4.30 (ends 6.50). Opened 30 June 1960

Passion Flower Hotel, Prince of Wales, Coventry St, W 1 (WHI 8681). Composer: John Barrie. Book: Wolf Mankowitz & Rosalind Erskine. Stars: Karin Fernald, Sylvia Tysick, Nicky Henson, Jeremy Clyde. Dir: William Chappell. Schoolboys and schoolgirls attempt practical advanced biology. M, T, Th, F: 8.0 (ends 10.30). W, Sat: 6.0 (ends 8.30); 8.40 (ends 11.10). Opened 24 Aug 1965

The Platinum Cat, Wyndham's, Charing X Rd, WC 2 (TEM 3028). Author: Roger Longrigg. Cast: Kenneth Williams, Caroline Mortimer, Anthony Valentine, Susan Tebbs, Michael Fleming, Jeremy Burnham. Dir: Beverley Cross. Cartoonist and mistress-collaborator fight their way through a new comedy. 8.30 (ends 10.35). W & Sat: 5.45 (ends 7.50). Opened 16 Nov 1965

* **Portrait of a Queen,** Vaudeville, Strand, WC 2 (TEM 4871). Author: William Francis. Stars: Dorothy Tutin, Peter Vaughan, Paul Eddington. Dir: Val May. The life of Queen Victoria told through authentic documents. 7.45 (ends 10.20). W & Sat, 3.0 (ends 5.30). Opened 6 May 1965

* **Present Laughter,** Queen's Theatre, Shaftesbury Av, W 1 (REG 1166). Author: Noël Coward. Cast: Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avice Landon. Dir: Nigel Patrick. The Master's a classic now, dear boy. 8.0 (ends 10.45). Th: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.15). Opened 21 Apr 1965

Robert & Elizabeth, Lyric, Shaftesbury Av, W 1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Stars: John Clements, June Bronhill, Keith Michell. Dir: Wendy Toye. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th, Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

* **Say Who You Are,** Her Majesty's, Haymarket, SW 1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Dir: Shirley Butler. Two men, two girls, two telephones, a pub, a lift, and a staircase add up to sophisticated farce. M-Th: 8.15 (ends 10.35). F: 8.45 (ends 11.5). Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

A Severed Head, Criterion, Piccadilly Circus, W 1 (WHI 3216). Authors: Iris Murdoch & J B Priestley. Stars: Bernard Horsfall, Vivienne Drummond. Dir: Val May. Sex rears its pretty head among the well-heeled set. 8.15 (ends 10.25). Th: 3.0 (ends 5.10). Sat: 6.0 (ends 8.10); 8.45 (ends 10.50). Opened 27 June 1963

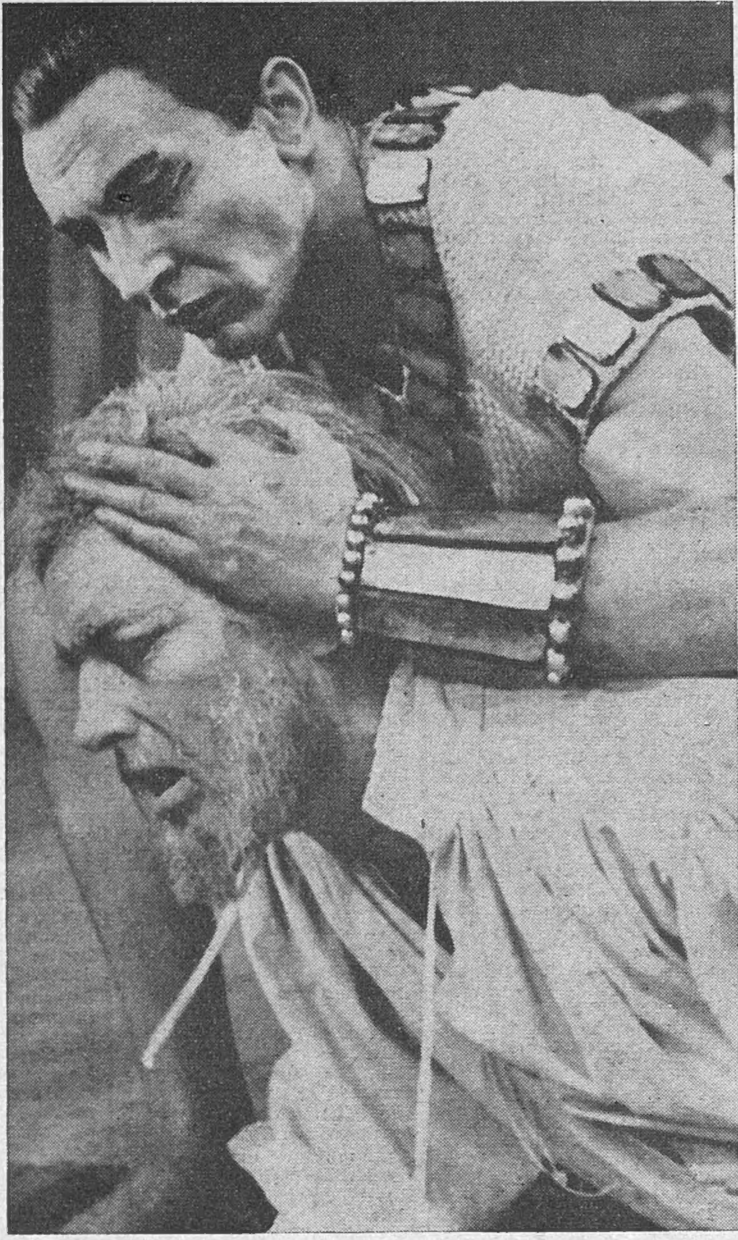
* **Son of Oblomov,** Comedy, Panton St, SW 1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Stars: Spike Milligan, Bill Owen, Valentine Dyall. Dir: Frank Dunlop. Much ado about Milligan —and there's a play buried somewhere too. 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

The Sound of Music, Palace, Cambridge Circus, W 1 (GER 6834). Composers: Rodgers & Hammerstein. Book: Lindsay & Crouse. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Dir: Jerome Whyte. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). M. Sat: 2.30 (ends 5.15). Opened 18 May 1961

* **Spring & Port Wine,** Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: Bill Naughton. Stars: Alfred Marks, Ruth Dunning, John Alderton, Jan Carey, Gretchen Franklin, Melvyn Hayes. Dir: Allan Davis. A heavy Lancastrian father has a rebellious family on his hands. 6.0, 8.40. Opened 10 Nov 1965

* * **Too True to be Good,** Garrick, Charing X Rd, WC 2 (TEM 4601). Author: G B Shaw. Cast: Liz Fraser, George Cole, T P McKenna, June Ritchie, Nan Munro, Alastair Sim. Dir: Frank Dunlop. Stunning revival of a Shaw-fire hit. 7.30 (ends 10.20). Opened 22 Sep 1965

Wait a Minim, Fortune, Russell St, WC 2 (TEM 2238). Authors: The company. Stars: Andrew Tracey, Paul Tracey, Michele Martel, Dana Valery, Jane Fyffe. Dir: Leon Gluckman. Revue from South Africa with emphasis on native instruments and music. 8.0 (ends 10.15). Sat, 5.30 (ends 7.45); 8.30 (ends 10.15). Opened 9 Apr 1964



Colin Blakely as Pizarro and Robert Stephens as Atahuallpa in Peter Shaffer's The Royal Hunt of the Sun (*National Theatre; 27 Nov, 2 & 3 Dec*)

REPERTORY

English Stage Company, Royal Ct, Sloane Sq, SW 1 (SLO 1745). SHELLEY by Ann Jellicoe. Dir: Ann Jellicoe. Cast: Sebastian Shaw, Ronald Pickup, Avril Elgar. Chronicle play based on the life of the poet. Sat 27 Nov, M 29 Nov, T 30 Nov: 7.30 (ends 9.30). Sat 27 Nov: 3.0 (ends 5.0)

W 1 Dec & Th 2 Dec: THE CRESTA RUN by N F Simpson. Dir: Keith Johnstone. Cast: Avril Elgar, Sebastian Shaw, Bernard Gallagher, Nerys Hughes, Frank Williams. Irrational linguistics on the spy theme. 7.30 (ends 9.45)

F 3 Dec: SAVED by Edward Bond. Dir: William Gaskill. Cast: Tony Selby, John Castle, Dennis Waterman, Ronald Pickup, John Bull, William Stewart, Richard Butler, Barbara Ferris, Owen Nelson, Alison Frazer. Violence & sexual problems in South London. 7.30 (ends 10.5). Members of the English Stage Society only

National Theatre Company, Old Vic, Waterloo Rd, SE 1 (WAT 7616). THE ROYAL HUNT OF THE SUN by Peter Shaffer. Dirs: John Dexter & Desmond O'Donovan. Cast: Colin Blakely, Graham Crowden, Paul Curran, Derek Jacobi, Gerald James, Robert Stephens, Michael Turner. Spanish conquest of Peru: spectacular and dialectic. Sat 27 Nov, Th 2 Dec & F 3 Dec: 7.30. Sat 27 Nov & Th 2 Dec: 2.15

* * T 30 Nov: ARMSTRONG'S LAST GOODNIGHT by John Arden. Dirs: John Dexter & William Gaskill. Cast: Chloë Ashcroft, Graham Crowden, Paul Curran, Albert Finney, Kay Gallie, Caroline John, Geraldine McEwan, Robert Stephens, Frank Wylie. Chronicle play about a 16th century Scottish freebooter. 7.30 (ends 10.30)

* * W 1 Dec: TRELAWNY OF THE "WELLS" by Arthur W Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Doris Hare, Gerald James, Edward Petherbridge, Louise Purnell, Robert Stephens, Billie Whitelaw. Back-stage sentiment; recreation of Victorian times. 7.30

* **Royal Shakespeare Company,** Aldwych, WC 2 (TEM 6404). THE MARAT/SADE by Peter Weiss. Dir: Peter Brook. Cast: Patrick Magee, Glenda Jackson, Ian Richardson, Michael Williams. The Marquis de Sade conducts a play set in an asylum. Sat 27 Nov, M 29 Nov, T 30 Nov & W 1 Dec: 7.30 (ends 10.10). Sat 27 Nov & W 1 Dec: 2.30 (ends 5.40)

* Th 2 Dec & F 3 Dec: THE HOMECOMING by Harold Pinter. Dir: Peter Hall. Cast: Paul Rogers, Ian Holm, John Normington, Terence Rigby, Vivien Merchant, Michael Bryant. The all-consuming female figure hits an all-male household. 7.30 (ends 9.45)

CLUBS

Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). A LILY IN LITTLE INDIA by Donald Howarth. Dir: Donald Howarth. Cast: Jill Bennett, Jessie Evans, Leslie Handford, Ken Jones, Ian McKellen. Sat 27 Nov: 5.0, 8.15. M 29 Nov-F 3 Dec: 8.0

Little Angel, 14 Dagmar Passage, Cross St, N 1 (CAN 1787). THE CANTERVILLE GHOST by Oscar Wilde. Dir: Alan Judd. Cast: Wolfgang Manthey puppets. Sat 27 Nov: 3.0 (ends 4.0); 5.0 (ends 6.0). Sun 28 Nov: 3.0 (ends 4.0). Matinee for very young children Sat 27 Nov: 11.0 (ends midday). Adults 5s 6d, children 4s

The Little Theatre Club, Garrick Yd, St Martin's La, WC 2 (COV 0660). OH APHRODITE by Tom Chatburn. Dir: Bil Keating. Cast: Nancy Gabrielle, Dinah McNaughton, Max Laviston Shaw, Carol Nellie, Carmen Woolf. Sat 27 Nov: 8.0 (ends 10.0), Sun 28 Nov: 7.30 (ends 9.30). T 30 Nov-F 3 Dec: 8.0 (ends 10.0)

Mountview Theatre Club, 104 Crouch Hill, Hornsey, N 8 (MOU 5885). ENTERTAINING MR SLOANE by Joe Orton. Dir: Beryl Scott Smith. Cast: Micki Peacock, Peter Scott Smith, David Windsor, Roger Waddis. Sat 27 Nov: 7.45 (ends 10.5)

* * **New Arts Theatre Club,** Gt Newport St, WC 2 (WES 3374). MAN & SUPERMAN by G B Shaw. Dir: Philip Wiseman. Cast: Alan Badel, Sian Phillips, Zena Walker, Marie Lohr, Clive Swift. Sat 27 Nov: 5.30, 8.30. M 29 Nov-F 3 Dec: 8.0

* **Players Theatre,** Villiers St, Strand, WC 2 (TRA 1134). LATE JOYS, A Victorian Music Hall. Sat 27 Nov, W 1 Dec, Th 2 Dec, F 3 Dec: 9.0 (ends 11.0). M 29 Nov & T 30 Nov: 8.0 (ends 10.0). Programme changed fortnightly

* **Unity,** 1 Goldrington St, N 1 (EUS 5391). SWEENEY TODD THE BARBER, followed by Frank Wagland's Music Hall. Dir: Michael Cronin. Cast: Unity Theatre Society. Sat 27 Nov-F 3 Dec :7.45 (ends 10.15)

Vanbrugh Theatre Club, Malet St, WC 1 (LAN 7962). THE REHEARSAL by Jean Anouilh. Dir: Eve Shapiro. Cast: RADA students. M 29 Nov-F 3 Dec: 7.30. F 3 Dec: 2.30

PERIMETER

Ashcroft Theatre, Fairfield Hall, Park La, Croydon (CRO 9291). AMATEUR PRODUCTIONS UNTIL 27 DEC

Bromley New Theatre, High St (RAV 6677). ANTONIO & MARINO'S Spanish Dance Company. Sat 27 Nov: 5.15, 8.0

M 29 Nov: CUPID WORE SKIRTS by Sam Cree. Dir: Joy Andrews. Cast: Peter Hughes, Claire Davenport, Anne Way, Annette Kerr, Peter Mackriel, Anthony Wiles, Margo Jenkins. M 29 Nov-F 3 Dec: 7.45. Th 2 Dec: 2.30

Chelmsford Civic Theatre, Civic Centre (Chelmsford 56460). THE FRENCH MISTRESS by Robert Monro. Dir: Dennis Spencer. Cast: Cheryl Conte, Adrian Hammond, Antony Linford. Sat 27 Nov: 5.0 (ends 7.5); 8.0 (ends 10.5)

T 30 Nov: GAS LIGHT by Patrick Hamilton. Dir & Star: Charles Vance. T-F: 8.0 (ends 10.0)

Ealing Town Hall (ACO 2444). PRESENT LAUGHTER by Noël Coward. Dir: David Smith. Cast: Alan Tuck, Hilda Coleman, Betty Tindall. Th 30 Nov & W 1 Dec: 7.30

Golders Green Hippodrome, NW 11 (SPE 0022). CHARLIE GIRL by Hugh & Margaret Williams. Music by David Heneker & John Taylor. Dir: Wallace Douglas. Choreographer: Alfred Rodrigues. Cast: Joe Brown, Anna Neagle, Hy Hazell, Stuart Damon, Derek Nimmo, Jane Murdoch. Sat 27 Nov- F 3 Dec: 8.0. Sat 27 Nov :5.0. Th 2 Dec: 2.30

Palace Theatre, Clarendon Rd, Watford, Herts (WA2 5671). ANTONIO & MARINO'S Spanish Dance Company. M 29 Nov-F 3 Dec: 7.45

Queens Theatre, Hornchurch, Essex (HX4 3333). THE TUNNEL OF LOVE by Peter de Vries & Joseph Fields. Dir: Anthony Carrick. Cast: Augie Poole, Robert Robinson, Isolde Poole, Mikel Lambert,

continued overleaf

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Continued from page 7

Dick Pepper, David Lloyd Meredith, Alice Pepper, Sheila Connor, Estelle Novick, Briony Hodge. Sat 27 Nov: 5.15, 8.15. T 30 Nov-F 3 Dec: 8.0. Th 2 Dec: 3.0

Richmond Theatre, The Green, Richmond, Surrey (RIC 0088). THE QUEEN AND THE REBELS, Ugo Betti, Trans by Henry Reed. Dir: Robert Peake. Cast: Sonia Graham, Philip Anthony, Ian White, Julie Paulle, John Dawson, Peter King, Susan Pitts, Richard Sullivan. Sat 27 Nov: 5.30, 8.15. M 29 Nov-F 3 Dec: 7.45

The Questors Theatre, Mattock La, Ealing, W 5 (EAL 5184). THE WINTER'S TALE by Shakespeare. Dir: Gay Rorke. Cast: Bill Phillips, William Keen, David Lorraine, Ffrangcon Whelan, Sat 27 Nov: 7.45. M 29 Nov-F 3 Dec: 7.45

Tower Theatre, Canonbury Pl, N 1 (CAN 5111). THE
* DUCHESS OF MALFI, John Webster. Dir: Brian Tapply. Cast: Tavistock Repertory Company (London). Sat 27 Nov, W 1 Dec, Th 2 Dec, F 3 Dec: 7.30

Wimbledon Theatre, Wimbledon, SW 19 (WIM 5211). LOCK UP YOUR DAUGHTERS adapted by Bernard Miles, Laurie Johnson and Lionel Bart from Fielding's "Rape upon Rape". Dir: David Poulson. Cast: Paul Bacon, Valentine Palmer, Eleanor McCready, Francis Barlow. Sat 27 Nov: 2.30, 7.30
M 29 Nov: AMATEUR PRODUCTION

Windsor Theatre Royal (Windsor 61107). THE LADY'S NOT FOR BURNING by Christopher Fry. Dir: Anthony Sharp. Cast: Barry McGregor, Dennis Quilley, Jenny Counsell, Derek Smee, Margo Boyd. Sat 27 Nov: 4.45, 8.0
M 29 Nov: DOCTOR AT SEA by Ted Willis, based on the book by Richard Gordon. Dir: Joan Riley. Cast: John Slater, Jerry Desmonde, Ray Cooney. M 29 Nov, W 1 Dec, Th 2 Dec: 7.30. T 30 Nov & F 3 Dec: 8.0. Th 2 Dec: 2.30

OUT OF TOWN

Royal Shakespeare Theatre, Stratford on Avon
* (OST9 92271). HAMLET by Shakespeare. Dir: Peter Hall. Cast: David Warner, Janet Suzman, Brewster Mason. Sat 27 Nov, M 29 Nov, F 3 Dec: 7.30 (ends 11.30). Sat 27 Nov: 2.0 (ends 6.0).
* T 30 Nov & W 1 Dec: TIMON OF ATHENS by Shakespeare. Dir: John Schlesinger Cast: Paul Schofield, Brewster Mason, Paul Rogers. 7.30 (ends 9.55).
* Th 2 Dec: THE MERCHANT OF VENICE by Shakespeare. Dir: Clifford Williams. Cast: Eric Porter, Janet Suzman. 2.30 (ends 5.20).
* Th 2 Dec: THE JEW OF MALTA
* by Marlowe. Dir: Clifford Williams. Cast: Eric Porter. 7.30 (ends 10.0).

Yvonne Arnaud Theatre, Milbrook, Guildford (Guild-
* ford 60191). THE VORTEX by Noël Coward. Dir: Dennis Maunder. Cast: Ann Todd, Nicholas Pennell, Robert Andrews, Gwen Cherrell, Cyril Luckham. Sat 27 Nov: 5.0, 8.0.
* T 30 Nov: MIDSUMMER NIGHT'S DREAM by Shakespeare. Dir: Laurier Lister (using the full Mendelssohn score recorded by the Guildford Philharmonic Orchestra and a section of the Proteus Choir under the direction of Vernon Handley). Cast: Elizabeth Sellars, Ian Wallace. T 30 Nov-F 3 Dec: 7.30. Th 2 Dec & F 3 Dec: 2.30.

Miscellany

EXHIBITIONS

All Hallows, London Wall. T 30 Nov-W 22 Dec. Exhibition of Churches: England & Austria, Watercolour drawings of English post-reformation Churches and Meeting Houses and of Austrian Baroque Churches. By Godwin Arnold & Frank Hoar (architects). Free. 10 a m to 5.30 p m

King's Hall, Lower Clapton Rd, E 5. Sat 27 Nov: Fur, Feather and Aquaria Show 1 p m-8 p m. 1s

National Book League, 7 Albemarle St, W 1. Until 4 Dec Edgar Wallace Exhibition. M 29 Nov-F 3 Dec. 11 a m-6.30 p m. (Th until 8 p m. Sat until 5 p m)

Reed House, Piccadilly, W 1. Until 10 Dec. Exhibition of Wallpapers. Free. 10 am-10 p m

Mermaid Theatre Foyer, Puddle Dock. Until 18 Dec. Commemorating the tercentenary of the *London Gazette*, presented by Her Majesty's Stationery Office. 10 am-11 p m

Science Museum, SW 7 (KEN 6371). Until 28 Feb 1966. The Mercury Space Capsule, Freedom 7, in which Commander Alan B Shepard, Jr, made the first manned Mercury flight on 5 May, 1961. M-F 10 to 6, Sat 2.30 to 6

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Personal Poodle Service (PRI 4636)
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LECTURES

BBC Reith Lecture: Sun 28 Nov: Home Service 10.10-10.40 p m. Economic Meetings, by Robert Gardiner, Executive Secretary of the United Nations Economic Commission for Africa

British Museum, Bloomsbury, WC 1 (MUS 1555). Lectures by BM Guide Lecturing Service. Sat 27 Nov: Masterpieces of drawing from the print room. 11.30 a m Moslem antiquities (illustrated) 3.0 p m
M 29 Nov: Medieval Society in Medieval antiquities 11.30 a m. The British Museum Library 3 p m
T 30 Nov. The British Museum: Its founders & collectors 11.30 a m. Peru before the Spanish conquest 3 p m
W 1 Dec: Assyrian Empire 11.30 a m. Aspects of Graphic Art: Callot (illustrated) 3 p m
Th 2 Dec: Flemish Book painting (illustrated) 11.30 a m. Continental Porcelain 3 p m
F 3 Dec: Biblical Manuscripts 11 30 a m. Greek Vase painting 3 p m

Gresham Lectures, Gresham College, Basinghall St, EC 2. The Pharmacology of the Autonomic Nervous System by Prof. J P Quilliam, Professor of Pharmacology at St Bartholomew's Hospital Medical College. M 29 Nov-Th 2 Dec, 5.45 p m

Horniman Museum & Library, Forest Hill. Sat 27 Nov: Volcanoes (illustrated) by Dr John F Potter 3.30 p m

The London Literary Circle, Hope House, 45 Gt Peter St, SW 1. Th 2 Dec: On Writing a Biography by Lady Longford 6.45 p m

The Tate Gallery, Millbank, SW 1 (TAT 4444). Sat 27 Nov: Art today II: Signs of the Times, Laurence Bradbury 3 p m
T 30 Nov: Some Famous Sketches, Laurence Bradbury. 3 p m
Th 2 Dec: English Landscape, Evelyn Meetham 3 p m

Victoria & Albert, S Kensington, SW 7 (KEN 6371). Sat 27 Nov: Ecclesiastical Silver. Italian and Northern Chalices, Derek Shrub 3 p m. Later Islamic Pottery, Miss Margaret Medley 3 p m. Archaeology in Palestine, Miss Olga Tufnell, Organiser of the World of the Bible Exhibition 3 p m
Sun 28 Nov: Guided tour of the World of the Bible Exhibition 3 p m
W 1 Dec: William Morris, Mrs Barbara Morris 6 p m

Wallace Collection, Manchester Sq, W 1. F 3 Dec: Boulle Furniture, Miss Macdonald-Taylor, 2.30 p m

Science Museum. Sat 27 Nov: Electrical Communications 3 p m
T 30 Nov: Industrial Chemistry 3 p m

St Margaret Pattens, Eastcheap. T 30 Nov: The Problem of Christ's Person. The Rev Gordon Huelin, 6.30 p m

Guildhall Art Gallery. W 1 Dec: Poetry Recital 6 p m

I.C.A., 17 Dover St, W 1. T 30 Nov: Poetry-readings by contributors to "New Measure" including Gavin Bantock, Adrian Husain, John Wheway, Harry Guest, Anselm Hollo. 8.15 p m. Non-members 4s

Science Museum, SW 7 (KEN 6371). Sat 27 Nov: Electrical Communications, Lecture Theatre 3 p m. John van Riemsdijk, BA. T 30 Nov: Industrial Chemistry. Museum Galleries 3 p m. John van Riemsdijk, BA

CHRISTMAS MAIL

Latest times for posting Christmas cards, printed papers and letters abroad

Europe: surface 9 Dec,
air 17 Dec
Except the following:
Belgium 9 Dec; 18 Dec
Denmark 11 Dec; 16 Dec
Finland 4 Dec; 11 Dec
France 10 Dec; 15 Dec
Gibraltar 6 Dec; 13 Dec
Greece & Turkey 4 Dec; 10 Dec
Iceland air 13 Dec
Italy 7 Dec; 10 Dec
Malta 4 Dec; 18 Dec
Netherlands 8 Dec; 15 Dec
Norway 10 Dec; 15 Dec
Portugal 9 Dec; 18 Dec
Spain 8 Dec; 17 Dec
Sweden 10 Dec; 16 Dec
Switzerland 11 Dec; 16 Dec

Aden air 11 Dec
Argentina air 10 Dec
Australia air 14 Dec
Bahamas 25 Nov; 10 Dec
Bahrain air 15 Dec
Barbados air 10 Dec
Bermuda air 10 Dec
Brazil air 10 Dec
British Guiana air 7 Dec
British Honduras air 6 Dec
Burma air 10 Dec
Canada air 10 Dec
Ceylon air 8 Dec
Chile air 10 Dec
Cyprus 25 Nov; 15 Dec
Ethiopia air 11 Dec
Fiji air 14 Dec
Gambia air 11 Dec
Ghana air 8 Dec
Hong Kong air 13 Dec
India air 10 Dec
Iraq 25 Nov; 14 Dec
Jamaica air 10 Dec
Japan air 11 Dec
Kenya air 11 Dec
Kuwait air 11 Dec
Lebanon air 11 Dec
Leeward Islands air 10 Dec
Malawi air 11 Dec
Malaysia air 13 Dec
Mauritius air 10 Dec
Mexico air 9 Dec
New Zealand air 13 Dec
Nigeria air 9 Dec
Pakistan air 10 Dec
Peru air 10 Dec
Philippines air 10 Dec
Portuguese East Africa air 9 Dec
Rhodesia air 9 Dec
Seychelles air 4 Dec
Sierra Leone air 9 Dec
Singapore air 13 Dec
South Africa air 7 Dec
Sudan air 10 Dec
Tanzania air 11 Dec
Thailand air 7 Dec
Trinidad air 10 Dec
Uganda air 11 Dec
USA 30 Nov; 13 Dec
Uruguay air 4 Dec
Windward Islands air 10 Dec
Zambia air 8 Dec

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NEWS THEATRES

Eros Cartoon Theatre, Piccadilly Circus (GER 3839)
Jacey, Charing X Rd (GER 4815)
Jacey, Leicester Sq (GER 2001)
Jacey, Marble Arch (MAY 6396)
Jacey, Piccadilly (REG 1449)
Jacey, Trafalgar Sq (WHI 1143)
Studio Two, Oxford St (GER 3300)
Times News Theatre, Baker St (WEL 9772)
Victoria Stn News Theatre (VIC 7641)
Waterloo Stn News Theatre (WAT 4323)

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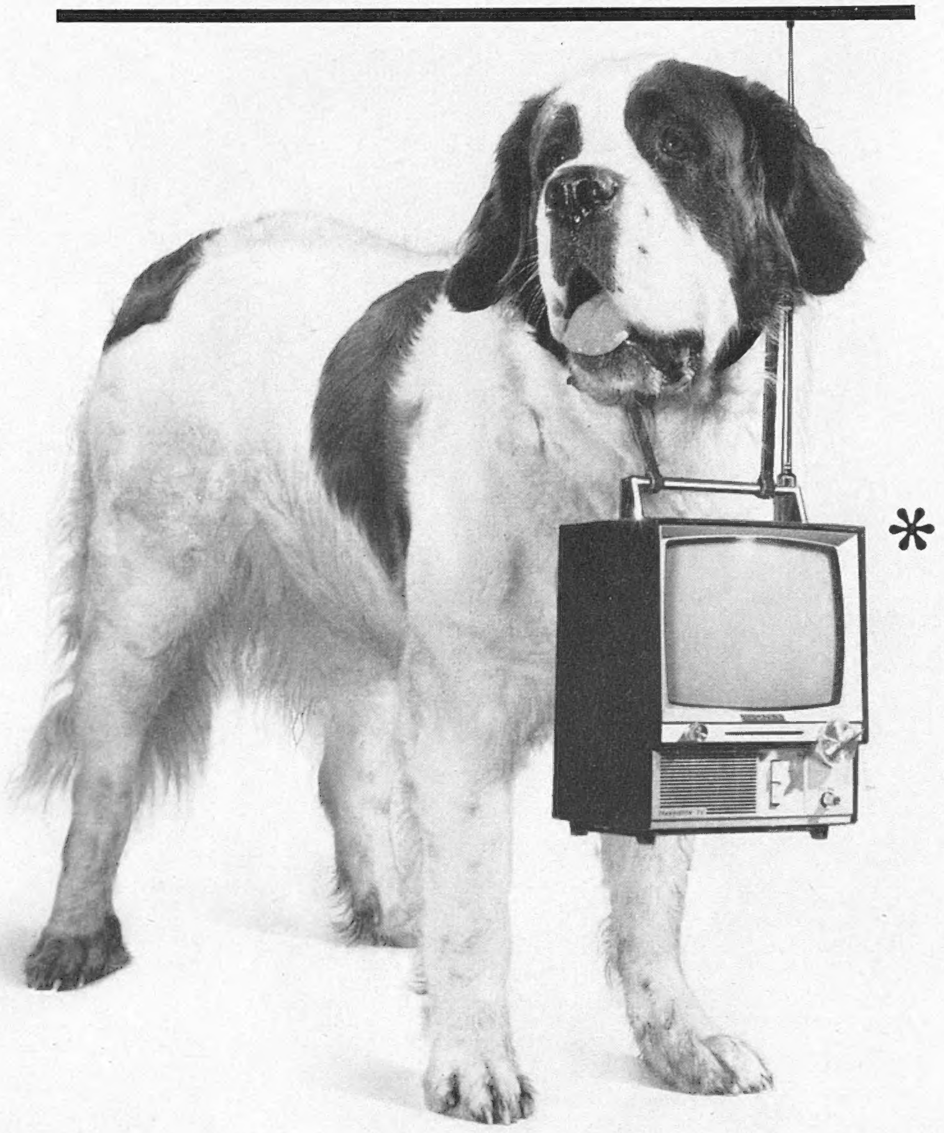

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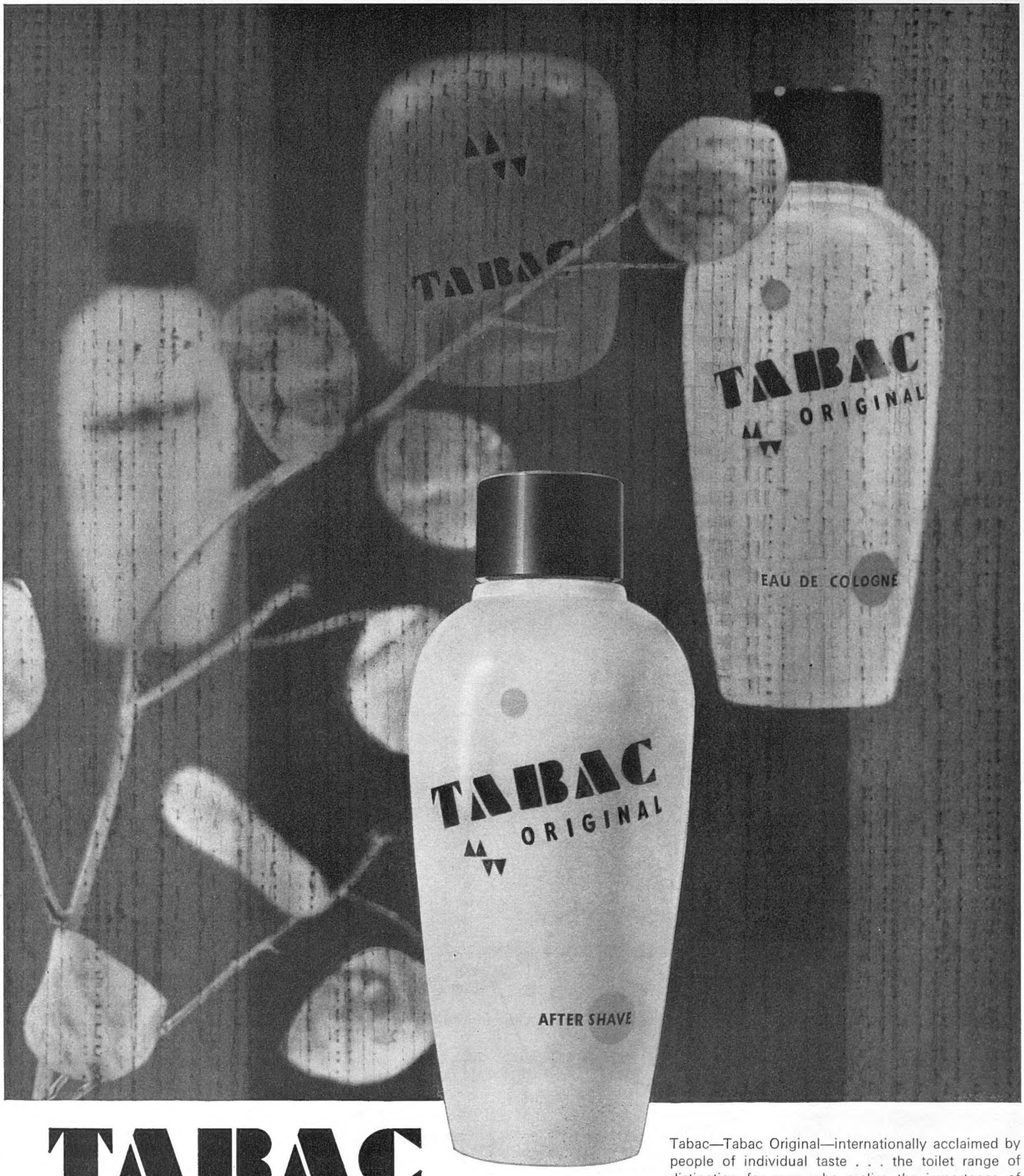
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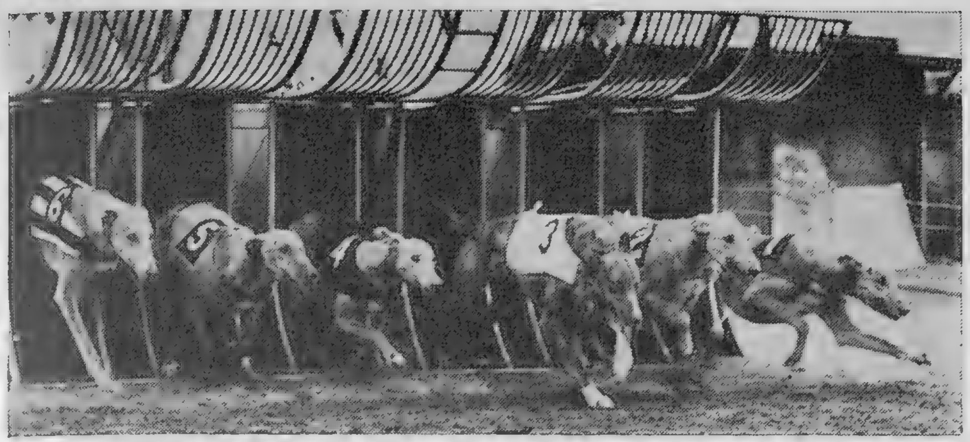


The traps are open—and they're off! For a list of London dog tracks, when they're running, and how to get there . . . see below

ASSOCIATION FOOTBALL

First Division: **Fulham v Northampton Town,** Craven Cottage, Sat 3 p m (District Line to Putney Bridge then short riverside walk. Buses 11 14 then short walk)

Tottenham Hotspur v Stoke City, White Hart Lane, Sat 3 p m (Trains every 10 minutes from Liverpool St Station to White Hart Lane, then short walk)

West Ham United v Everton, Upton Park, Sat 3 p m (District Line to Upton Park then short walk)

Third Division: **Millwall v Oxford United,** The Den, Sat 3 p m (Metropolitan Line to New Cross Gate) Millwall should not be held up by Oxford in their quest for promotion into the Second Division next season

Queen's Park Rangers v Swindon Town, Loftus Road, Sat 3 p m (Metropolitan Line to Shepherds Bush. Central Line to White City then short walk). The team who have acquired Les Allen from Spurs and Jimmy Langley from Fulham take on one of last year's relegated Second Division sides who look like getting promotion

Inter-Cities Fairs Cup: Chelsea v Wiener FC (Austria) Stamford Bridge, Wed 7.30 p m (District Line to Fulham Broadway then short walk. Buses 11 14). Chelsea having dismissed Roma, despite the flying debris, continue their way through Europe

RUGBY UNION

Blackheath v Neath, Rectory Field, Sat 2.30 p m (Frequent trains from London Bridge to Blackheath)

Harlequins v Cambridge University, Twickenham, Sat 2.30 p m (District Line to Richmond then bus 73. Train Waterloo to Twickenham). Last chance to see Cambridge in London before next month's university match at the same ground.

London Welsh v Newport, Richmond Old Deer Park, Sat 2.30 p m (District Line to Richmond. Train Waterloo to Richmond). London Welsh, having excellent season, meet rivals from Wales

Wasps v Metropolitan Police, Sudbury, Middlesex, Sat, 2.30 p m (Piccadilly Line to Sudbury Town)

RACING

Steeplechasing: **Newbury,** Sat, 1.0
Plumpton, Mon, 1.0
Leicester, Mon, 1.0
Fontwell Park, Wed, 12.45
Lingfield Park, Fri, 1.0

GREYHOUND RACING

White City. Sat and Thurs 7.30 p m (Central Line to White City)

Wimbledon. Fri and Wed 7.45 p m (District Line Wimbledon). Good restaurant

Wembley, Mon and Fri 7.45 pm (Bakerloo Line to Wembley Park). Good restaurant

Stamford Bridge, Sat 6.15 p m, Thurs 2.30 p m (District Line Fulham Broadway. Buses: 11 14)

Walthamstow, Sat and Tues 7.45 p m. (Buses 34 58 144 to Crooked Billet then short walk)

Park Royal, Mon and Fri 2.30 p m (Bakerloo Line Harlesden then bus 12)

Hendon, Mon and Fri 7.45 p m (Northern Line Brent)

MOTOR SPORT

Brands Hatch, London M C November Cup Car Races, Sun 12 noon (Train Victoria to Swanley 14 minutes past hour)

SOFTBALL

Hyde Park, Sun 10.30 am, near Knightsbridge Barracks (Piccadilly Line to Knightsbridge). Famous faces change weekly in active pursuit of time off. Harvey Orkin a regular

AMATEUR FOOTBALL

Hyde Park, Sun 11 a m near Knightsbridge Barracks (Piccadilly Line to Knightsbridge). Writers, artists, actors in own league. This week watch for Queen Elm pub faces: James Villiers, Edward Judd, Maurice Kauffman playing Battersea Park (*New Statesman* literary editor Karl Miller among forwards)

BADMINTON

British Universities championships, Sat, 10 a m. Crystal Palace National Recreation Centre (Train to Crystal Palace from London Bridge or Victoria)

ICE HOCKEY

Wembley Lions v Paisley Mohawks, Wembley Empire Pool, Sat 7.45 p m (Bakerloo line to Wembley Park)

PIGEONS

The People Show, Royal Horticultural New Hall, Westminster, Fri, 3 p m (District Line to St James or Victoria then short walk). Britain's leading racing and show pigeons compete for prizes in the pigeon fanciers' big pilgrimage of the year to London

HUNTER TRIALS

Russian Stud Farm, Copthorne, Sussex. Sun 10.30 a m (Trains from Victoria to Gatwick Airport 6 and 36 mins past hour. Then bus 405 changing at Horley Post Office to 424)

TV Choice

SAT 27 NOVEMBER

12.45 **Grandstand.** Racing from Newbury. Boxing: British and Empire Welterweight Title Fight, Brian Curvis v. Sammy McSpadden. Tennis from the Palace Hotel, Torquay: The King's Cup, Finals. Motoring from Wendover. BBC-1
1.45 **World of Sport.** Racing from Catterick, Motorcycle Scrambling from Brownhills, Staffs. Ice Hockey from Scotland. Wrestling from Beckenham, Kent. Results at 5.5. ITV
5.15 **Thank Your Lucky Stars.** Shirley Bassey, Dickie Valentine, The Searchers, The Fourmost, The Spencer Davies Group. ITV
7.30 **A Fight to Remember.** Joe Louis v. Max Schmeling. 1936 and 1938. BBC-2
8.0 **Return With Ted.** Ted Ray reminisces again. BBC-2
8.30 **Fifth Episode of Buddenbrooks.** BBC-2
9.15 **Recording of Cambridge Union Debate:** "This House Could Live Happily Under Communism." BBC-2
10.5 **Match of the Day.** BBC-2
11.5 **On the Braden Beat.** ITV

MON 29 NOVEMBER

7.30 **Meet the Wife.** Thora Hird and Freddie Frinton in "Her Birthday." BBC-1
8.0 **Out of the Unknown.** "Andover and the Android." By Kate Wilheim, with Tom Criddle, Annette Robertson. BBC-2
9.40 **Play of the Week.** "Finder's Keepers" by John Bowen and G C Brown. With Rachel Kempson, Gwen Ffrangçon-Davies. ITV
10.20 **Tonight in Person.** Julie Felix. BBC-2

TUES 30 NOVEMBER

7.30 **Roy Hudd** in another "Hudd". BBC-1
8.0 **Z-Cars.** "The Good Life" by Robert Barr. BBC-1
8.0 **Rugby League Knockout Competition.** BBC-2
8.50 **Museum Piece.** BBC-2
9.15 **Music on Two.** "Arlecchino" by Busoni. A special BBC Production by the Glyndebourne Festival Orchestra. BBC-2
10.5 **The World Tonight.** The Mafia. A tense report from Italy, Sicily and the United States. ITV
10.10 **Intimations.** Malcolm Muggeridge talks to Jonathan Miller. BBC-2

WED 1 DECEMBER

7.30 **Hancock's Half-Hour.** "The Train Journey". BBC-1
8.25 **Sportsview.** BBC-1
8.50 **Tortelier Master Class.** Fauré's Quartet. BBC-2
9.10 **Hello, Hello Dolly!** David Kernan and Arlene Dorgan welcome the new show in song. ITV
9.30 **Party Political Broadcast** on behalf of the Conservative Party. All channels
9.45 **The Wednesday Play.** "The Bomb" BBC-1
11.0 Richter and Rostropovich play Beethoven's Cello Sonata in C Major. BBC-1

THURS 2 DECEMBER

8.25 **Man Alive.** With Chris Brasher. BBC-2
9.10 **This Week.** ITV
9.25 **Amateur Boxing** London v. Helsinki. BBC-2
9.25 **"Fifty Years a Winner",** profile of Sir Lawrence Bragg, first man to celebrate half-a-century as a Nobel prizewinner. BBC-1
10.10 **Repeat of this week's Buddenbrooks episode.** BBC-2

FRI 3 DECEMBER

6.8 **Ready, Steady, Go.** ITV
7.30 **Harry Worth.** BBC-1
8.0 **The Avengers.** "Dial a Deadly Number". ITV

The Night To Stay In: Sunday 28 November

Details subject to last-minute change

BBC-2 at 8.0 p m

1984. Last of "The World of George Orwell" quartet. A new television adaptation by Nigel Kneale of the novelist's most bleak prophecy. With David Buck (above) as Winston Smith, Jane Merrow as Julia; also starring Cyril Shaps and Joseph O'Conor

BBC-1 at 9.10 p m

DR. FINLAY'S CASEBOOK. "The Champion." Andrew Cruickshank (above) and Bill Simpson

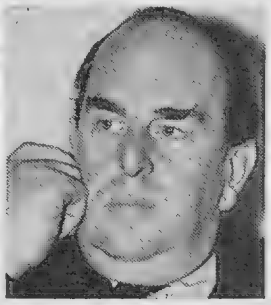
BBC-2 at 9.10 p m

LIFE. Second of the new fortnightly animal programmes. Tonight, "Impalas", and "The Language of Faces". Chaired by Dr Desmond Morris

BBC-1 at 10.0 p m

SUNDAY NIGHT. W H Auden, Poet of Disenchantment. With the participation of Igor Stravinsky, Christopher Isherwood, Auden (above) describes his calling

BBC-2 at 10.15 p m



CALL MY BLUFF. A word-duel, with Robert Morley (above), Gladys Cooper, Raymond Postgate

ITV at 11.5 p m

EAMONN ANDREWS SHOW. Shelley Winters (above), here to record a television play, is one of Eamonn's guests. Others include Ketty Lester and Dudley (small but passionate) Moore and his Trio

Concerts, recitals and operas recommended by Andrew Porter of The Financial Times *are starred*

	Opera	Concerts	Recitals
SAT 27	* **SADLER'S WELLS. Idomeneo,** Mozart. 7.30. Conductor: Davis. Stars: June, Woodland, Dowd, Wakefield, Kentish, Hawthorne, Blackburn	**ACTON TOWN HALL** (ACO 3500). Overture "Name-Day", Beethoven. 8 Russian Folk Songs, Liadov. Piano Concerto No 2 in C minor, Rachmaninov. Symphony No 8 in B minor (The Unfinished), Schubert. Little Suite No 2, Malcolm Arnold. 7.45. Conductor: **Michael Rose, Ealing Symphony Orchestra,** leader: **Leslie Harris.** Soloist: **Peter Katin** (piano). Seats 3s to 7s 6d **COMMONWEALTH INSTITUTE.** Kensington High St, W 8 (WES 1852). Concerto Grosso in E minor, Op 6 No 3, Handel. Serenade for Tenor, Horn and Strings Op 31, Britten. Concerto for Strings "Il Madrigalesco", Vivaldi. Serenade for Strings in C major, Op 48, Tchaikovsky. 8.0. Conductor: **Angus Watson, Philomusica of London.** Soloists: **Robert Tear** (tenor), **James Diack** (horn)	**WIGMORE HALL.** Variations K 455, Sonata K 281, Mozart. Intermezzi and Rhapsody, Brahms. Sonata Op 111, Beethoven. Sonata No 2, Kabalevsky. 3.0. **Walter Blankenheim** (piano) **GUILDHALL SCHOOL OF MUSIC,** Victoria Embankment, EC 4. Concert by Junior Exhibitioners. 3.0. Admission free **ROYAL FESTIVAL HALL.** Jazz. 6.15 & 9. **The Dizzy Gillespie Group** and **the Jimmy Smith Trio** **FAIRFIELD HALL,** Croydon. Programme of sacred and secular music. Works by Gallus, Scarlatti, Bach, Kodály, Schubert, Mozart, Johann Strauss. Folksongs and the one-act comic opera in costume: Music Makes Marriage, Lortzing. 8.0. Conductor: **Wolfdieter Maurer, Vienna Boys Choir**
SUN 28		**ROYAL FESTIVAL HALL.** Suite, The Perfect Fool, Holst. Rhapsody on a Theme of Paganini, Rachmaninov. Symphonic Variations for Piano and Orchestra, Franck. Symphony No 8 in G, Dvorak. 7.30. Conductor: **John Pritchard, London Philharmonic Orchestra.** Soloist: **Aldo Ciccolini** (piano) * * **ODEON, SWISS COTTAGE** (PRI 3424). Karelia Suite Op 11, "Luonnotar" Op 70, Symphony No 2 in D, Op 43, Sibelius. 7.30. Conductor: **Tauno Hannikainen, Royal Philharmonic Orchestra.** Soloist: **Gwyneth Jones** (soprano)	* **ROYAL FESTIVAL HALL.** Chopin recital: Polonaise in C minor Op 40. Nocturne in C sharp minor Op 27. Nocturne in F sharp minor Op 48. Sonata in B flat minor Op 35. Barcarolle in F sharp Op 60. Mazurka in A minor Op 59. Trois Etudes Nouvelles. Etudes in A minor & C Op 10. Waltz in A flat Op 64. Waltz in E minor Op Posth. 3.0. **Stefan Askenase** (piano) **WIGMORE HALL.** Sonata in G major, Handel. 12 Grounds for Complaint, Walsworth (1st perf). Etude in C major, Minuet in E major, Maria Szymanowska. Nocturne in A major, Nocturne in E major, Field. 8 Preludes, Messiaen. (1st public perf. in England). 3.0. **Joan Davies** (piano) **ROYAL ALBERT HALL.** Sacred and Secular music by Gallus, Mozart, Palestrina, Scarlatti, Schubert, Kodály, Johann Strauss. Viennese Lieder, Austrian Folksongs. One-act comic opera in costume: Abu Hassan, Carl Maria von Weber. 7.30. **Vienna Boys Choir**
MON 29		**ROYAL FESTIVAL HALL.** Tragic Overture; Piano Concerto No 2 in B flat; Symphony No 1 in C minor, Brahms. 8.0. Conductor: **Kurt Woss, Royal Philharmonic Orchestra.** Soloist: **Julius Katchen** (piano)	**WIGMORE HALL.** Toccata in D major, Bach. Variations on a theme by Paganini, Brahms. Sonata in C minor (op posth.) D 958, Schubert. Rumanian Folk Dances, Bartok. Prelude in C sharp minor; Polonaise-Fantasy op 61, Chopin. 7.30. **Frank Glazer** (piano)
TUES 30	**ROYAL OPERA HOUSE. Le Nozze di Figaro,** Mozart (in Italian: last performance this season). 7.0. Conductor: Davis. Stars: Sciutti, Carlyle, Veasey, M Sinclair, Ganzarolli, Bacquier, Macdonald, Langdon **SADLER'S WELLS. The Barber of Seville,** Rossini. 7.30. Conductor: Krips. Stars: Eddy, Peters, Browne, Nash, Shilling, Jones, Mangin	**GUILDHALL SCHOOL OF MUSIC,** Victoria Embankment, EC 4. Chamber Orchestra Concert. 4.0. Admission free * * **ROYAL FESTIVAL HALL.** Symphony No 3 in F, Brahms. Clarinet Concerto, Nielsen. Symphony No. 1 in B flat (Spring), Schumann. 8.0. Conductor: **Istvan Kertesz, London Symphony Orchestra.** Soloist: **Gervase de Peyer** (clarinet)	**ROYAL ALBERT HALL.** Mass in B minor, Bach. 7.30. Conductor: **Sir Malcolm Sargent, Royal Choral Society and London Philharmonic Orchestra.** Soloists: **Elizabeth Harwood, Barbara Robotham, Robert Tear, John Shirley-Quirk, Arnold Greir** (organ) **WIGMORE HALL.** Songs by Handel, Scarlatti, Rossini, Schubert, Brahms, Mahler, Duparc, Fauré, Falla. 7.30. **Georgetta Psaros** (mezzo-soprano), **Geoffrey Parsons** (piano)
WED 1	* * **ROYAL OPERA HOUSE. Simon Boccanegra,** Verdi (in Italian: first performance of new production). 7.0. Conductor: de Fabritiis. Stars: Santunione, Cioni, Gobbi, Bryn-Jones, Rouleau, Godfrey. Seats sold out * **SADLER'S WELLS. Idomeneo,** Mozart. 7.30. Conductor: Davis. Stars: June, Woodland, Dowd, Wakefield, Kentish, Hawthorne, Blackburn	* * **ST. PANCRAS TOWN HALL,** Euston, NW 1. "The Return of Tobias" Haydn (in English - 1st perf. in England with original orchestration). 7.30. **Handel Opera Society Chorus, Philomusica of London.** Soloists: **April Cantelo, Ilse Wolf, Pamela Bowden, Robert Tear, Noel Mangin.** Tickets 5s to 15s * **ROYAL FESTIVAL HALL.** Sinfonia da Requiem, Britten. Piano Concerto No 5 in E flat major (Emperor), Beethoven. Symphony No 2, Prokofiev. 8.0. Conductor: **Antal Dorati, BBC Symphony Orchestra.** Soloist: **Daniel Barenboim** (piano)	
THUR 2	**SADLER'S WELLS. A Masked Ball,** Verdi. 7.30. Conductor: Bernardi. Stars: Fretwell, Neville, A Robson, Smith, Bickerstaff, Jones, Dean, Morgan	* **ROYAL FESTIVAL HALL.** Seven Studies on Themes of Paul Klee, Gunter Schuller. Piano Concerto No 3 in D minor, Rachmaninov. Symphony No 2 in D, Brahms. 8.0. Conductor: **John Pritchard, London Philharmonic Orchestra.** Soloist: **Shura Cherkassky** (piano)	
FRI 3	* * **ROYAL OPERA HOUSE. Simon Boccanegra,** Verdi (in Italian). 7.0. Conductor: de Fabritiis. Stars: Santunione, Cioni, Gobbi, Bryn-Jones, Rouleau, Godfrey. Seats sold out * **SADLER'S WELLS. Idomeneo,** Mozart. 7.30. Conductor: Davis. Stars: June, Woodland, Dowd, Wakefield, Kentish, Hawthorne, Dean		* **COMMONWEALTH INSTITUTE,** Kensington High St, W 8 (WES 1852). Music by Peter Maxwell Davies, Harrison Birtwhistle, Webern, Isang Yun, Berg. 8.0. Conductor: **Lawrence Foster, Melos Ensemble**

MUSIC MISCELLANY

Saturday 27 November

GUILDHALL SCHOOL OF MUSIC, Victoria Embankment, EC 4. Chamber Choir Concert in the Concert Hall. 4.0. Admission free

Sunday 28 November

* **CONWAY HALL,** WC 1 (CHA 8032). Works by Mozart, Shostakovich, Sibelius. 6.30. **Martin String Quartet.** Seats 3s

TOWN HALL WIMBLEDON. Concert Club recital. 7.45. **Denis Matthews** (piano)

Tuesday 30 November

WIMBLEDON TOWN HALL. Sinfonietta (1st perf.) Kenneth V Jones. Violin Concerto in D Op 77, Brahms. Symphony No 2 in B minor, Borodin. 8.0. Conductor: **Kenneth V Jones, Wimbledon Symphony Orchestra.** Soloist: **Erich Gruenberg** (violin)

Thursday 2 December

* **CAMDEN SCHOOL FOR GIRLS,** NW 5. 33 Variations on a theme of Diabelli Op 120, Beethoven. The four Ballades: G minor Op 23; A flat major Op 47; F major Op 38; F minor Op 52, Chopin. 7.30. **Peter Serkin** (piano)

The Vienna Boys Choir (Royal Albert Hall, Sun 28 Nov)

BALLET

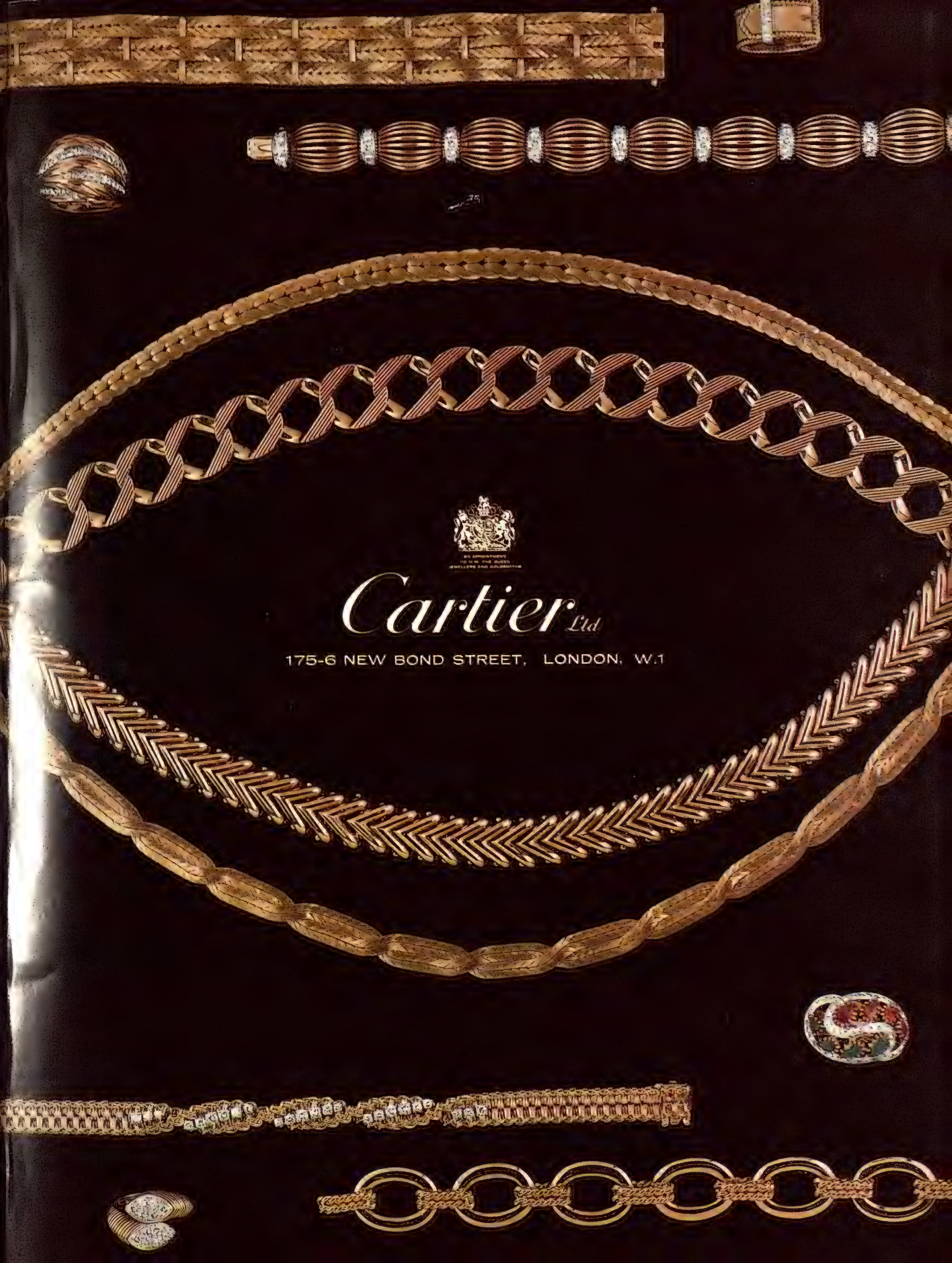
* **ROYAL OPERA HOUSE.** ROMEO & JULIET. Prokofiev. Conductor: Young. Choreographer: MacMillan. Cast: Sibley, Dowell, Drew, Hynd, Usher, Farron, Somes, Larsen. 27 Nov: 7.30

* ROMEO & JULIET. Prokofiev. 7.30 Conductor: Young. Choreographer: MacMillan. Cast: Page, Gable, Blair, Doyle, Dowell, Farron, Somes, Larsen. 29 Nov: 7.30

* ROMEO & JULIET. Prokofiev. 7.30. Conductor: Lanchbery. Choreographer: MacMillan. Cast: Park, MacLeary, Drew, Hynd, Usher, Farron, Somes, Larsen. 2 Dec: 7.30

PRINCIPAL ADDRESSES

Royal Festival Hall,
Belvedere Rd, SE 1 (WAT 3191)
Royal Albert Hall,
Kensington Gore, SW 7 (KEN 8212)
Royal Opera House,
Covent Garden, WC 2 (COV 1066)
Sadler's Wells Theatre,
Rosebery Ave, EC 1 (TER 1672)
Wigmore Hall,
Wigmore St, W 1 (WEL 2141)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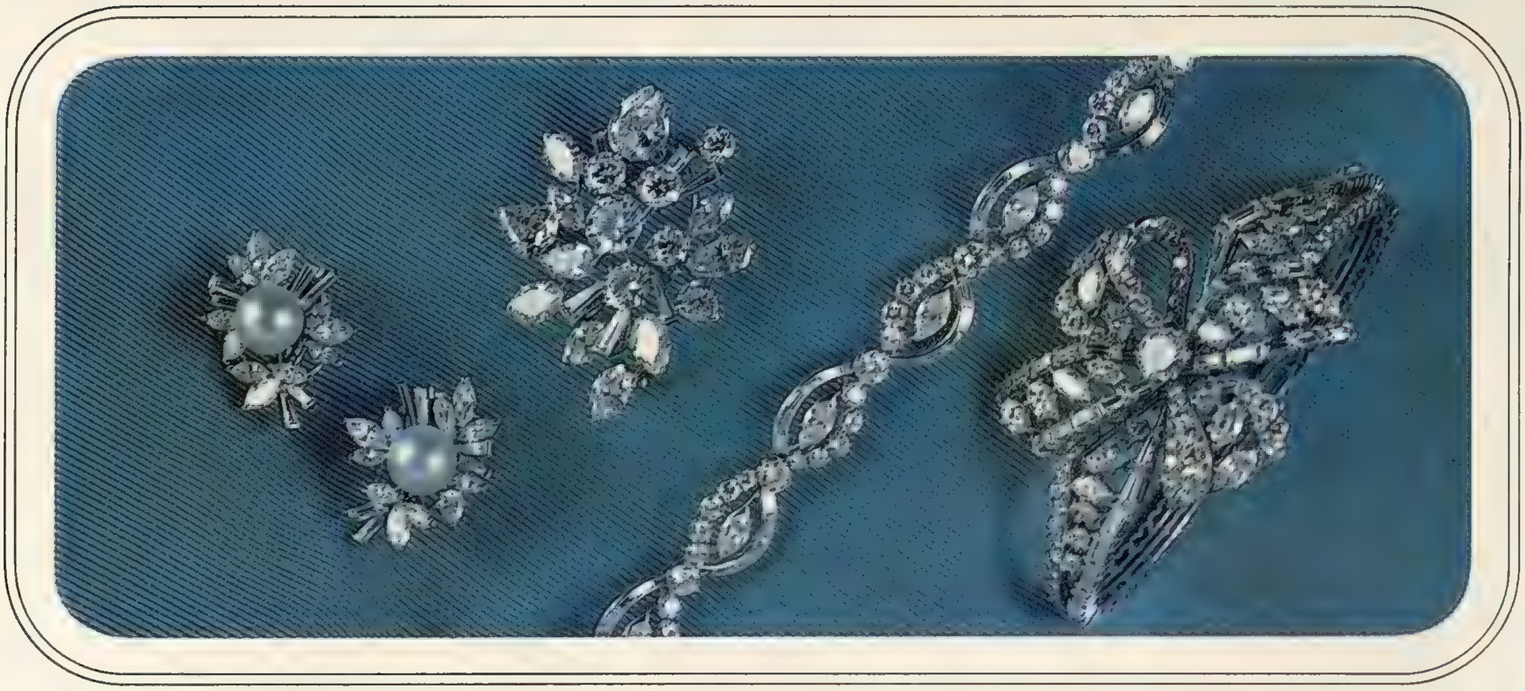

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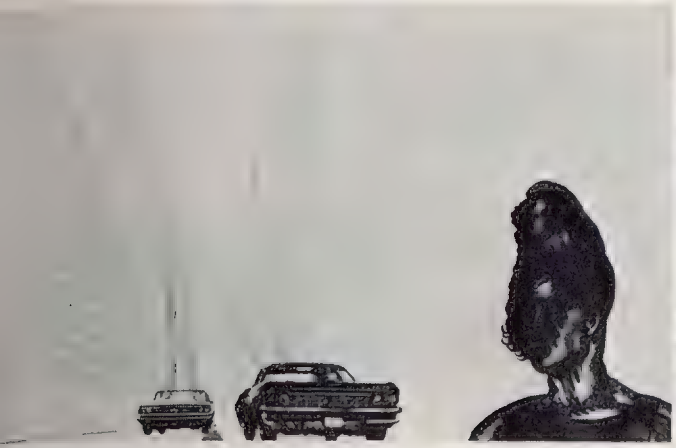
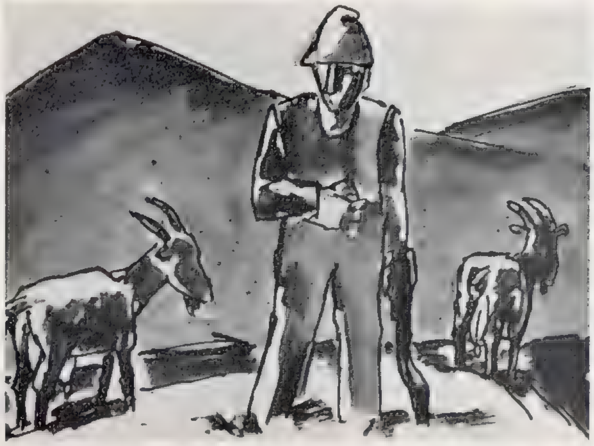
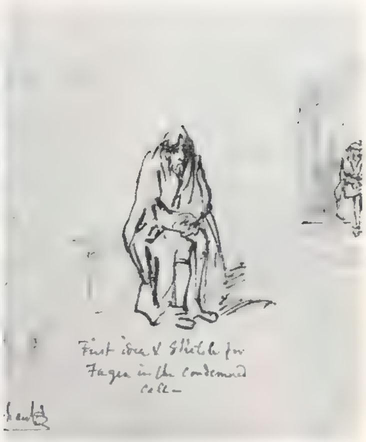
Galleries

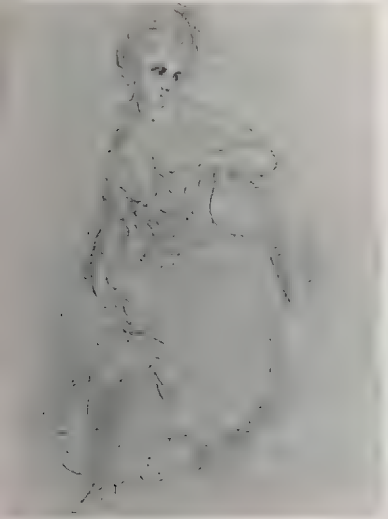
A selective guide compiled by Keith Sutton.
Exhibitions especially recommended are marked with stars


Colin Self at the Piccadilly

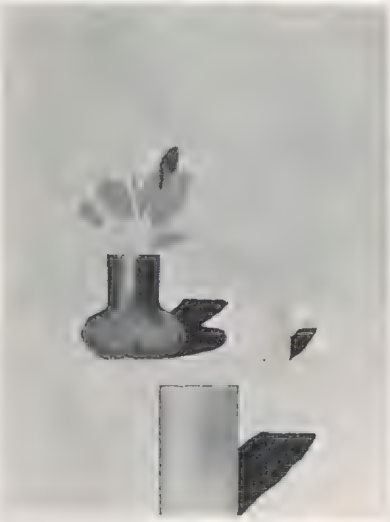

Josef Herman at the Ben Uri



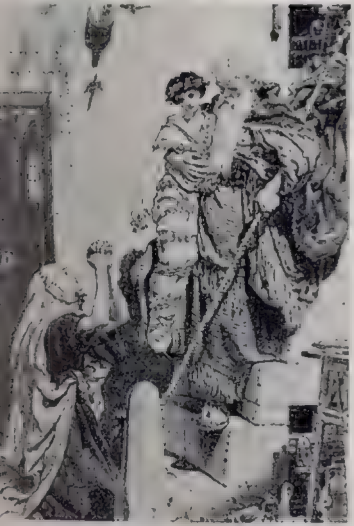
George Cruikshank at the V & A

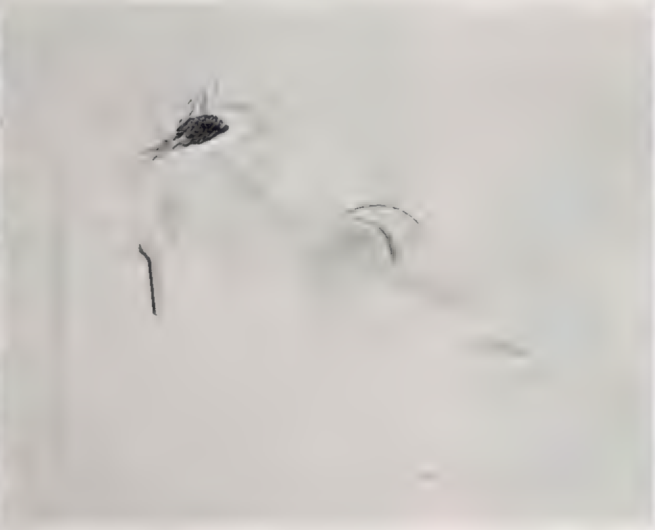

ohn Mortimer at the Maas

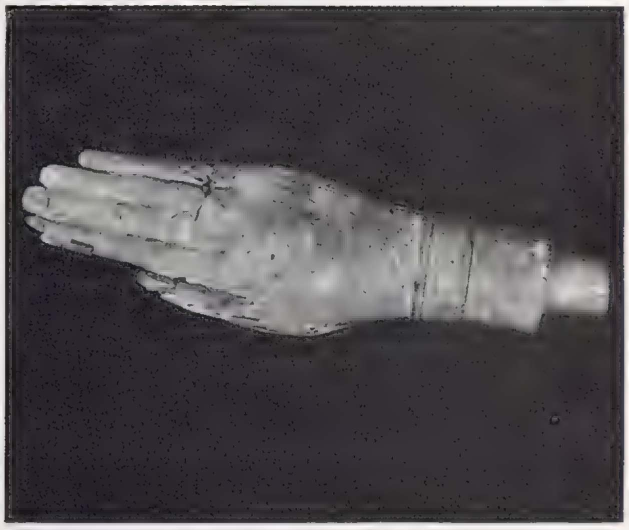
Greek amphora at the Arcade


David Hockney at the Kasmin

Greek amphora (reverse)


ord Madox Brown at the V & A


David Hockney at the Kasmin


Ivory hand from Lachish at the Victoria & Albert

OPENING

NDIVIDUAL SHOWS

Hans Bellmer, Robert Fraser, 69 Duke Street, W 1. MAY 7196. A Doll and about 15 drawings. 30 Nov-4 Jan. M-F 10-5.30, Sat 11-1

J D Fergusson, Ethelbert White, Leicester, 4 Audley Sq, W 1, MAY 1159. Fergusson–recent watercolours and drawings. White–retrospective exhibition of paintings and watercolours. 1-22 Dec. M-F 10-5.30, Sat 10-1

Elisabeth Frink, Waddington, 2 Cork St, W 1. REG 1719. Recent sculptures; 7 ft tall bronze "standards", smaller pieces, soldiers heads and earlier birds. From £120-£2000 but averaging £200-£400. 30 Nov-18 Dec. M-F 10-6, Sat 10-1

✱✱✱ **David Hockney,** Kasmin, 118 New Bond Street, W 1. MAY 2821. "Pictures with Frames": paintings, drawings and multi-block lithographs all made this year. Images of life and reflections on art. 3 Dec-1 Jan. M-F 10-5.30, Sat 10-1

Tom Hudson and Terry Setch. Grabowski, 84 Sloane Av, SW 3. KEN 1868. Paintings and constructions. 30 Nov-28 Jan. Daily 10-6

Alan Lowndes, Crane Kalman, 178 Brompton Road, SW 3, KNI 7566. 40 recent paintings of various sizes–figures and environments. 1 Dec-8 Jan. M-F 10-7, Sat 10-4

Brian Pratt, Rosa Arola, Christine Taylor, Woodstock, 16 Woodstock St, W 1. MAY 4419. Recent paintings by artists new to gallery. 29 Nov-18 Dec. M-F 10-6, Sat 10-1

Juvenal Sanso, Trafford Gallery. 119 Mount St, W 1. GRO 2021. Recent work of Spaniard who grew up in the Philippines: landscapes of Paris and Rome. 30 Nov-24 Dec. M-F 10-5.30, Sat 10-1

MIXED SHOWS

✱ **Gimpel Fils,** 50 South Molton St, W 1. MAY 3720. Primitive Art: collection including pre-Columbian, Eskimo, etc. 1 Dec-29 Jan. M-F 10-5.45, Sat 10-1

I.C.A., 17 Dover St, W 1. GRO 6186. Print Fair: including Miro, Picasso, Victor Pasmore, John Piper, Carmi. All tickets 6 gns, grand draw on Dec 21. Every ticket gets a print. 1-21 Dec. M-F 10-6, Sat 10-1

Lowndes Lodge Gallery, Cadogan Pl, SW 1. BEL 6464. English Little Masters, mainly early 19th century, including Nasmyth, Smythe and Norwich School. 24 Nov-10 Dec. M-F 9.30-5, Sat 10-12

Molton, 44 South Molton St, W 1. MAY 2482. 9 different potters. 2 Dec-15 Jan. M-F 10-6, Sat 10-1.

✱ **New Vision Centre,** 4 Seymour Pl, W 1. AMB 5965. 10th Anniversary Exhibition: all works at 10 gns. 29 Nov-18 Dec, daily 10-6

Hal O'Nians, 6 Ryder St, St James's, SW 1. WHI 9392. Exhibition of Old Master drawings. 16 Nov-4 Dec. M-F 10-5.30, Sat 10-1

CURRENT

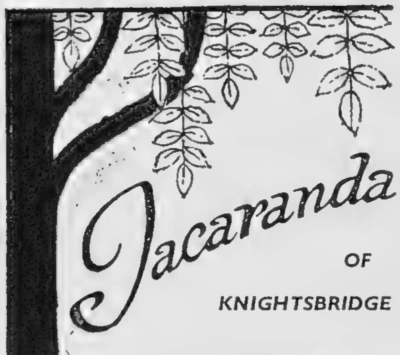
INDIVIDUAL SHOWS

John Bratby, James Burr, Zwemmers, 26 Litchfield St, WC 2. TEM 1793. Bratby—29 recent paintings, oil on canvas average 56x22 ins. From 150-350 guineas. Burr—Recent lithographs in mixed techniques. 12 prints from about 10 guineas. Until 8 Dec M-F 10-6, Sat 10-1

Bernard Buffet, Lefevre Gallery, 30 Bruton St, W 1. MAY 2250. "The Sea": 15 oil paintings on canvas. Until 11 Dec. M-F 10-5, Sat 10-1

Alfred Cohen, Brook Street, 24 Brook St, W 1. HYD 1550. Second one man show in gallery; about 40 recent oil paintings from small to 40x50ins; all painted in Kent. Paintings from £50-£350, drawings £35. Until 15 Dec M-F 10-6, Sat 10-1

Elisabeth Frink, Curwen 1 Coleville Pl, W 1. MUS 1459. 8 lithographs in series called "Spinning Man". Until 24 Dec. M-F 10-5, Sat 10-7



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GALLERIES

continued

✱ **Gunter Haese,** Marlborough ✱ Fine Arts, 39 Old Bond St, W 1. MAY 5161. Sculptures, small scale, refined construction. First exhibition in England of young German artist, prize winner in Documenta, Cassel 1964, and one man exhibition in Museum of ModernArt NY 1964. Until 31 Dec. M-F 10-5, Sat to 12

Josef Herman. Ben Uri Art, 21 Dean St, W 1. GER 2852. Drawings from the collection of Dr Henry Roland until 7 Dec. M-Th 10-6, F 10-3, Sun 2.30-6

✱ **Barry Hirst,** Hanover Gallery, 32a St George St, W 1. MAY 0296. 10 paintings, Acrylic on canvas and 25 gouaches, from £40-£550. Largest pictures 60 ins square. Until 3 Dec. M-F 10-5.30, Sat 10-1

Mona Killpack, John Whibley 60 George St, W 1. WEL 5651. About 30 oil on canvas or board; from 12x10ins to 4 ft sq. From 20-150 guineas. Until 11 Dec. M-F 10-5.30, Sat 10-1

Mark Lancaster, Rowan Gallery, 25a Lowndes St, SW 1. BEL 3490. First one man show of Yorkshire born artist. 16 largish paintings, Acrylic on canvas. Until 2 Dec. M-F 10-6, Sat 10-1

✱ **Heinz Mack,** McRoberts & Tunnard, 34 Curzon St, W 1, GRO 3811. Aluminium reliefs. Until 10 Dec. M-F 10-5.30. Sat to 1

John Pelling, John Tobin. Drian 5/7 Porchester Pl, W 2. PAD 9473. Pelling—night pictures of urban curate: first display in London: recent oils of various sizes 50-300 guineas. Tobin—recent oil paintings of English painter; first one man show in London; from 50-100 guineas. Until 11 Dec, daily 10-6

Brian Rice, New Vision Centre, 5 Seymour Pl, W 1. AMB 5965. "Target," new paintings, oil on canvas, second one man show at this gallery. Until 27 Nov. M-F 10-6, Sat to 1

✱ **William Roberts** (born 1895), Tate Gallery, Millbank, SW 1. TAT 4444. Retrospective exhibition of paintings, watercolours and drawings. 19 Dec. M-Sat 10-6; T, Th 10-8; Sun 2-6

✱ **Colin Self,** Piccadilly Gallery, 16a Cork St, W 1. MAY 2875. First one man show of Norfolk born artist: about 40 small drawings and collages of various objects and figures with obsessive implications. From 20 to 50 guineas. Until 4 Dec. M-F 10-6, Sat 10-1

✱ **J R Soto,** Signals London, 39 Wigmore St, W 1. WEL 8044. Venezuelan pioneer of Optical Art. Work from a number of years including recent large wall-spreads. Until 24 Dec. M-F 10-6, Sat 10-1

Jack Taylor, Mercury, 26 Cork St, W 1. REG 7800. 2nd one man show; 80 items, oil paintings drawings and bronze sculptures. Work of past 2 years. From 15-100 guineas. 6 Jan. M-F 10-6

Marc Vaux, Hamilton, 8 St George St, W 1. HYD 3196. Recent paintings, 10 large canvases 72ins square. 11 Dec. M-F 10-6, Sat 10-1

✱ **ChristopherWood** (1901-1930,) Redfern Gallery, 20 Cork St, W 1. REG 1732. 40 paintings and 20 drawings. Romantic lyricist artist whose life and work characterized an artistic attitude and accomplishment for a whole generation. Until 27 Nov. M-F 10-6, Sat 10-1

MIXED SHOWS

✱ **Agnew,** 43 Old Bond St, W 1. HYD 9188. English pictures: 1730 to 1830, from National Trust Houses, in aid of NT Appeal Enterprise Neptune: admission 2s 6d. Illustrated souvenir 5s to Trust. Until 11 Dec. Also Domenico Beccafumi (1486-1551). Drawings from a Sketch Book. Until 11 Dec. M-F 9.30-5.30, Sat 9.30-1

✱ **Arcade Gallery,** 7 Royal Arcade, 28 Old Bond St, W 1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items. Greek, African and Oceanic, shown in recently extended premises. M-F 10-5, Sat 10-1

AIA, 15 Lisle St, WC 2. GER 4846. "Sculpture 1965": mixed exhibition of members & non-members recent work. Until 30 Nov. M-F 10-6, Sat 10-4

✱ **British Museum,** Great Rus- ✱ sell St, WC 1. MUS 1555. ✱ Masterpieces of the Print Room—if it were a visiting exhibition, there would be queues. The Lion in Asia. Henry Christie—a pioneer anthropologist. Closing 10 Jan. State of Asia on eve of European invasion. Daily 10-5, Sun 2.30-6

✱ **Grosvenor Gallery,** 28-30 Davies St, W 1. MAY 0891. Art Nouveau: full-scale exhibition - paintings, sculpture, furniture, ceramics, glass, fabrics, etc until 15 Jan. Also Martin Battersby, recent paintings, until 11 Dec. M-F 10-6, Sat 10-1

Richard Hodkin Ltd, 23 Cork St, W 1. REG 6961. Exhibition of Drawings by 17th and 18th century artists, until 15 Dec. Daily 10-5.30

Crane Kalman, 178 Brompton Rd, SW 3. KNI 7566. Anthology "Quiet" paintings, containing 5 early Ben Nicholsons, 2 Morandis, Max Ernst, Beaudin, Bores. Until 28 Nov. M-F 10-7, Sat 10-4

Gallery Lasson, 57 Jermyn St, SW 1. MAY 6981. Exhibition of 16th, 17th and 18th century Old Masters, including Brescianino, Teniers, Del Cairo and Jacopo Amigoni. Catalogues in aid of Save The Children Fund, 3s 6d. Until Dec. 8 M-F 10-5.30, Sat 10.30-1

Maas, 15a Clifford St, W 1. REG 2303. Early English watercolours and drawings: Cox, de Wint etc. Until 25 Dec. M-F 10-5, Sat 10-1

✱ **Marlborough New London,** 17-18 Old Bond St. MAY 5161. Prints by House Artists and others such as Fontana and Burri, from £12 upwards. through Dec. M-F 10-5, Sat 10-12

Roland, Browse & Delbanco, 19 Cork St, W 1. REG 7984. Charming small pictures by English and French artists. Oils, drawings and watercolours, maximum size 8x10ins. Until 24 Dec M-F 10-5.30, Sat 10-1

Temple Gallery, 4 Yeomans Row, SW 3. KEN 6622. Icons and antiquities. 10-6 daily

Tooth's, 31 Bruton St, W 1. GRO 6741. Recent acquisitions: Bonnard, Boudin, Forain, Marquet, Segonzac, Sisley, Vuillard. Until 4 Dec. M-F 9.30-6, Sat 9.30-1

USIS, United States Embassy, Grosvenor Sq, W 1. GRO 9000. "Fields of Colour." Kodak Scholarships in colour photography exhibition. Selection of work by present and past scholars; over 100 exhibits. Until 14 Dec. (Sat, Sun and 25 Nov excepted). M-F 9-6

✱ **Victoria & Albert Museum,** South Kensington, SW 7. KEN 6371. Museum galleries open free daily. Special exhibitions —Victorian book illustration: Galleries 70-74. The World of the Bible: Archaeological Exhibition, Centenary of the Palestine Exploration Fund, until 12 Dec. Adm 2s 6d Students 1s 6d

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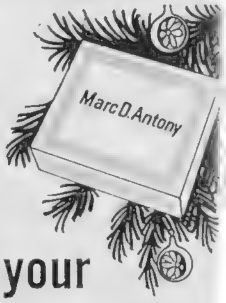

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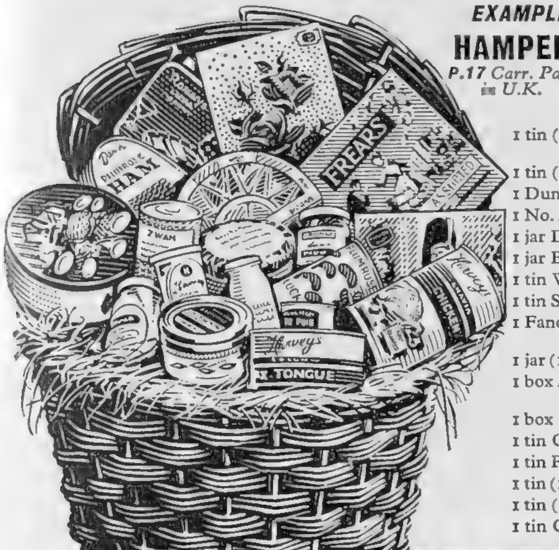

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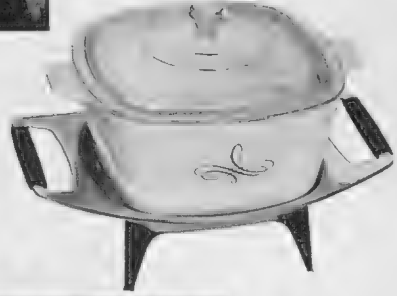

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Night life

GABY VARGAS (above), **Showboat, Lyons Corner House,** *Strand WC 2 (WHI* 2781). *Described as eccentric on and off stage, Gaby Vargas is now leading lady in the Lyons cabaret venture. In her sophisticated, off-beat way, she has similarities to the late Kay Kendall*

DICKIE HENDERSON (above), **Savoy, WC 2** (TEM 4343). *One of those tripartite adventurers who conquered despite a heavy family precedent. He dances, of course and flicks you back to the* 30s *with a tap of his cane. He sings, of course, and produces a noted line in impersonation. He jokes, too, with a brisk patter*

JOAN TURNER (left), **Celebrite Restaurant,** 17 *New Bond St, W* 1 *(HYD* 7636). *That opera is basically funny is the principle behind Joan Turner's act; she started out as a proper opera singer, found herself giggling at the wrong moments, so turned to cabaret*

AL BURNETT (right), **The Stork Room,** 99 *Regent St, W* 1 *(REG* 3686). *He owns four of London's most popular night spots, but claims to enjoy being in on the act most. Speciality is using old material and the audiences love it, like children hearing fables for the* 100*th time*

THE MAC 4 (above), **Pigall** 196 *Piccadilly, W* 1 *(REG* 642 *One of the good things about full-scale revue such as Picc dilly Night Out is that there a a number of acts to watch. Apa from Mike and Bernie Winter who top the bill, there are th Mac 4, an engaging quartet young men who sing, dance an somehow manage to play dozen instruments between then The lead, Ronny Monroe, wa discovered singing at a holida camp. Later he formed his grou and they became resident pe formers on cruise liners. This is their first major West End appearance*

DINNER AND DANCE

Nightclubs and restaurants with dancing

Ambiance, 1 Queensway, W 2 (BAY 0990). Mon, Tues, Wed, 10 p m-1.30 a m. Thurs, Fri, Sat, 10 p m-2 a m. Dinner for 2 £4-£5. Dancing to Les Flambeaux festival-winning Trinidad Steel Band

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558). 6.30 p m for drinks till late. Food from 7.45 p m-1.30 a m. Annual membership 12 guineas; temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Whisky 10s 6d, double. Cover for dancing and drinking only 17s 6d. Discothèque, late dining club

Beachcomber, Berkeley St, W 1 (MAY 7777). 5.30 p m-1.30 a m. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 p m-midnight, £2 to £2 10s a head. Cocktails 7s-8s. Wines from 21s to £3. *Entertainment:* Three bands from 8 p m-1.30 a m. Three vocalists and currently one Hawaiian who entertains once during the evening with a dance

Chanticleer, Roebuck House, Palace St, SW 1 (VIC 5695). 7.30 p m.-12.30 a m (not Sun). Cover charge 5s. Dinner approx 30s a head plus wine. Four-piece band and singer

La Dolce Vita, 10 Frith St, W 1 (GER 3814). Midday-3 p m; 6 p m-1.30 a m. Sun till 12.30 a m. La Taverna closed Mon. A la carte dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 32s 6d; Sat 35s. *Entertainment:* Guitar and accordion music in the main restaurant. Dancing nightly except Mon

Dorchester, Park Lane, W 1 (MAY 8888). The Terrace Room 12.30 p m-3 p m; 8.30 p m-1.30 a m. Closed Sun. A la carte only £4 to £5 including wine. Whisky, from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment:* The Dorchester Music with Albert Marland from 8.30 p m-1.30 a m. Licence to 1.30 a m. The Grill Room: Midday-3 p m; 6.30 p m-midnight. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. Licence to midnight

Grosvenor House Restaurant, Park Lane, W 1 (GRO 6363). 12.30 p m-3 p m; 7.30 p m-1 a m. Open every day. Lunch: table d'hôte 27s 6d. Dinner: table d'hôte 32s 6d. Wines from 15s to £3. Whisky 3s 3d. Service charge 12½ per cent. Cover charge on à la carte menu only 2s. *Entertainment:* Dancing from 8 p m-1 a m, excluding Sun to the Sydney Lipton Band

Hatchetts, 67 Piccadilly, W 1 (HYD 1804 & 1871). Bars: 11-3 p m; 5-11 p m. Restaurant: midday-3 p m; 6.30 p m-2 a m. Lunch & dinner à la carte only from 18s to £3. Wines—all by Grant's of St James from 21s to £4. Normal bar prices in the bars, but an increase of about 3d on spirits in the restaurant. Cover charge 2s. No service charge. *Entertainment:* Dancing to a band from 8.30 p m-1.30 a m. Currently: Phil Phillips and his band

Mitchell's, 25 St. James's St, SW 1 (TRA 3728). 8 p m-3.30 a m. Dinner £4-£5 a head including wine. Whisky 4s, lager 5s 6d. Two bands with singers in restaurant. Drinking in bar till 3.30 a m, pianist till 11.30 p m. Own car park

River Room, 129 Grosvenor Rd, SW 1 (VIC 1621). 5.30 p m-2 a m approx. 8 guineas London member, 5 guineas provincial member. 10s 6d cover charge. 42s 6d set dinner. Resident Calypso band. Roof garden with bar and casino on ground floor

Villa Dei Cesari, 135 Grosvenor Rd, SW 1 (TAT 7453/VIC 9872). Open every day except Mon 7.30 p m-2.30 a m. Also Sun lunch. One of the best river views in London. Speciality Roman food. Dinner for two about £5-£6. Full wine list, carafes from 19s 6d. Dancing to 2 bands until early hours. Dorothy Evans sings from 11.30 to 1 a m

DISCOTHEQUES

Informal nightclubs and restaurants with dancing, usually to gramophone records. Some discothèques feature musicians from time to time

Ad-Lib, Charles House, Leicester Sq, WC 2 (REG 0983). 10 p m-4 a m. Annual membership 5 guineas; overseas members 3 guineas. First drink and cover 25s, subsequent doubles 10s 6d. Short grills menu and Ad-Lib Titbits Tray 15s 6d-£1. *Entertainment:* Dancing and discothèque; groups. Special entertainments this month

Blaise's, 121 Queensgate, SW 7 (KEN 6228). Opens 9 p m-2.30 a m Mon-Sat. Membership 2 guineas. Mon-Thur free (5s after 11), Fri 10s, Sat 10s 6d girls, 12s 6d men. Non-members Mon-Thur 10s, Fri 12s 6d, Sat 12s 6d girls, 15s 6d men. All alcoholic drinks 3s. Chinese restaurant about 15s per head. Records & a live group, changing every night, Roulette 2s 6d min. Blackjack 5s

Cromwellian, 3 Cromwell Rd, SW 7 (KNI 7258). 8 p m-2 a m. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

Dolly's, 57 Jermyn St, SW 1 (GRO 5927). 10.30 p m-4 a m. Closed Sunday. Annual membership 3 guineas. No entrance fee. Cover charge 1 guinea, includes first drink. Whisky, sold by miniature, 10s. Wines 36s. Steaks, salads and Danish specialities 12s 6d. Special breakfast from 3 a m

Downstairs, May Fair Hotel, Berkeley St, W 1 (MAY 7777). 10 p m-2.30 a m. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc, Double whisky 7s, gin 6s 6d, champagne £2 5s. *Entertainment:* Trio from 11, cabaret 12.30

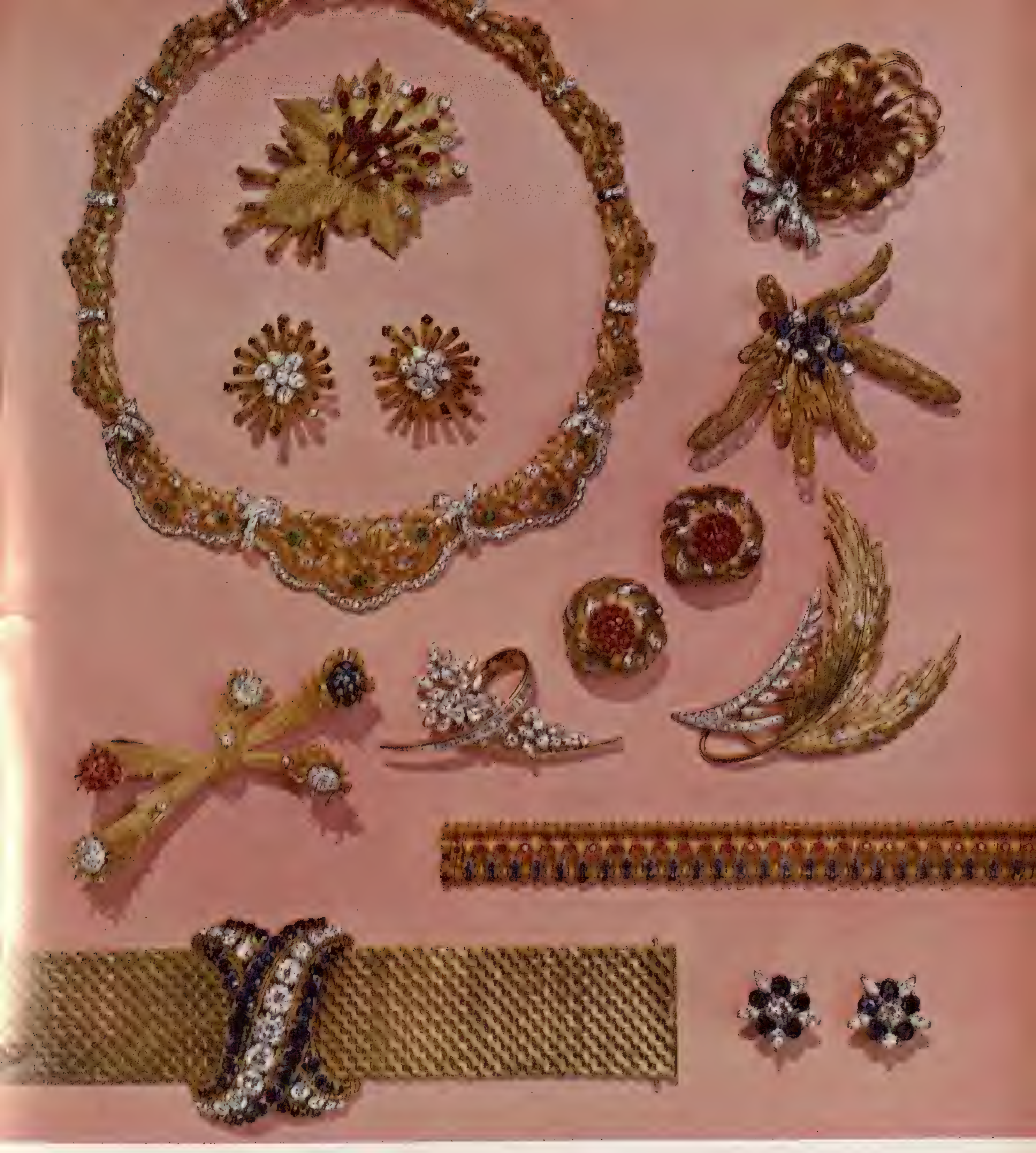
Flamingo, 33/37 Wardour St, W 1 (GER 1549). Closed Mon. 8-11 p m Tues, disc session. 7.30-11.30 Wed, big name band session, 8-11 Thur, disc session. 7.30-11.30 & midnight to 5 a m, Fri, band session and usually US star. 7.30-11.30, midnight-6 a m, Sat, band session, 3-6 p m & 4.30-11 p m, Sun, band session. Membership (incl in first visit) 7s 6d early session, 15s late session. Entrance 5s early session, 10s late session (more if big name). Tues, Thur record sessions 3s 6d. Dancing, soft drinks, refreshments, unlicensed

The In-Place, 2 Allsop Pl, NW 1 (HUN 1873/2989). 9 p m-4 a m. Annual membership 3 guineas. First drink 25s. thereafter 5s. Short grills menu about 30s a head

The 007, Hilton Hotel, Park La, W 1 (HYD 8000). 5.30 p m-2 a m. No entrance fee. Service charge 12½ per cent. Light supper from 11 p m from 13s 6d. Whisky 6s. Goldfinger cocktail 7s. Discothèque and a band from 9 p m

Saddle Room, 7 Hamilton Pl, W 1 (HYD 5851). 10 p m-5 a m. Membership £1 2s 6d (membership temporarily closed). Entrance & first drink £1. Subsequent drinks 3s. Short grills menu about 20s-25s a head. *Entertainment:* Dancing and discothèque

Scotch of St James's, 13 Masons' Yd, Duke St, SW 1 (TRA 6109). 10 p m-4 a m. Annual membership 5 guineas. Entrance 10s members; 15s guests. Grills menu about £1 a head till 3.30 a m. Drinks, single 5s; miniature 10s. *Entertainment:* Resident group, impromptu performances by famous clientele, cabaret



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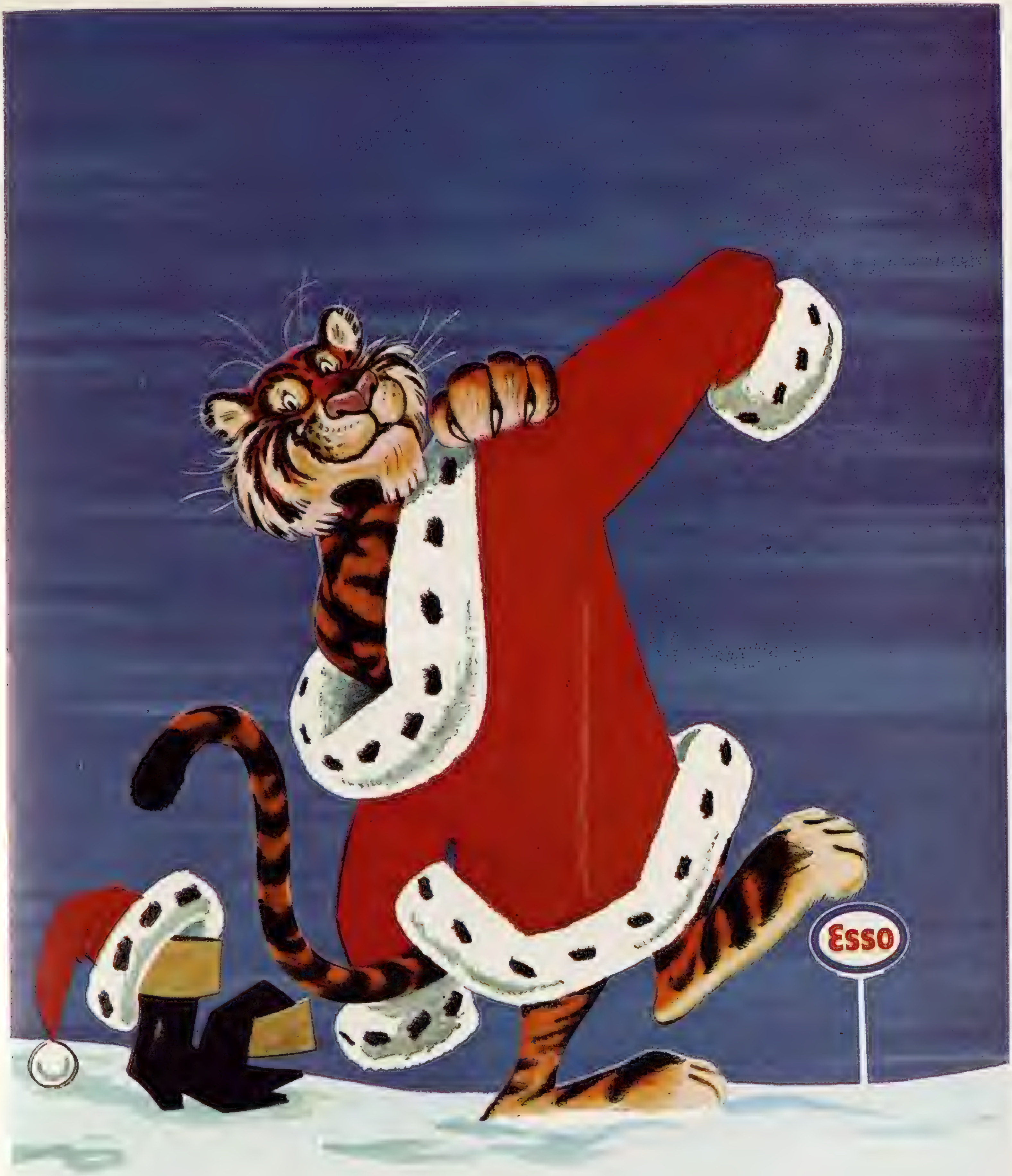

Rumour has it that Father Christmas will be putting tigers into tanks this year. Even if you don't believe in Father Christmas be sure to call at your nearest Esso station for new Esso Extra petrol.

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Marie Brizard Apry *is today's cure for after-dinner angst** (*high-powered people say so*). It goes down slow, sweet and smooth. That's what Apry does. What lingers is the rich, ripe taste of apricots; the deep glow of a beautifully blended liqueur. Soothing after-dinner balm. And Marie Brizard Apry is a therapeutic 54/-, too.

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PARTY PIECES

There is no organization in London that actually hires out guests for a party, though there used to be! But here are some hire firms, organizations, prop shops and people to get in touch with if you are planning to hold a party that your guests will remember. Also some ideas that have been tried and tested if you want to give a party outside your home

LIVE MUSIC

Hire a pop group by ringing Peter Harrison Star Attractions Ltd, 7 Archer St, W 1 (GER 4000), who claim they can get most groups (except the Beatles and the Rolling Stones). Five-piece group (lead guitar, bass guitar, organ, drums and lead singer) from 15 guineas. The more pop the group, the higher the fee. Small jazz groups or dance orchestras also available. They prefer good notice, but can usually help out last-minute callers

DISCOTHEQUES

from Robert Morrison, 3 West Eaton Pl, SW 1 (BEL 4851). You get hi-fi amplification of properly programmed records and continuous music because there are two turntables. Hire charge is 35 guineas for six hours of music, equipment installed before party starts and removed at end – not later than 4 a m. Supply a man and a girl to operate it, who bring along about 300 singles and 80 LPs. Minimum notice of 24 hours. (Can do at 3 hours notice if not booked)

LIGHTING

can be hired from Strand Electric and Engineering Co, 271 Kennington Lane, SE 11 (REL 7811). Floodlights cost from 8s 9d a week, spotlights from 18s 3d. Will deliver free within 1 mile radius of West End and like to have an official order well in advance

Impossibles Ltd

(Subscription 1 guinea a year). 13a Pall Mall, SW 1 (WHI 1771) will try and find a hall for a party. In fact, they'll try and find out anything for you if you become a member

Pianos

can be hired from John Trapp, 15 The Broadway, N 8 (MOU 1183). An upright can cost from £6 a day or grand piano from £8, but it depends a lot on where you live and on which floor. They like to have about seven days notice, and send their account afterwards (no deposit required)

GLASSES

can be hired (usually free of charge) from the off-licence where you buy your drinks

ICE

is usually a problem at parties . . . Ice Cubes Ltd, 209 Clarendon Rd, W 11 (BAY 8303) will deliver cubes in plastic bags at 6d lb. or 'cooling ice' in larger chunks. Will also loan you insulated boxes for 5s. For a good party you need about 1 lb. ice per person – or 1½ lb. for Americans. No charge for delivery which can be until 7 p m

Pub Crawl by Bus

you can hire a coach that holds up to 52 people from Capital Coaches Ltd, 1 Hanover St, W 1 (REG 4987). They charge 3 guineas per head, including drinks at four pubs (they usually call at the Victoria Tavern, Strathearn Place, The Sherlock Holmes, Northumberland Avenue, the George at Southwark and Dirty Dick's at Shoreditch . . . but you can change the pubs if you'd rather go somewhere else). Charge also includes stopping at Tubby Isaac's East End jellied eel stall for shell fish, whelks or eels, coffee and hamburgers. Trip lasts about four hours

continued on page 28

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continued from page 27

FURNITURE

can be hired from the Old Times Furnishing Co, 135 Lower Richmond Rd, SW 15 (PUT 3551). You can get anything from mundane folding chairs (2s 6d day) to a hall porter's chair which looks like a sentry box . . . which might help to frighten off gate-crashers. They can, they say, supply any period or style of furniture, Moorish furniture, Burmese furniture . . . have been collecting pieces for over 75 years and Mr Fred Tyler will be pleased to help

Props, Novelties

anything from a baby elephant to a barrel organ can be hired from Barnum's Carnival Novelties, 67 Hammersmith Rd, W 14 (FUL 4440). Their enormous catalogue (which they'll send post free) is enough to inspire you into giving a party even if you didn't intend to (3 pages devoted to false noses and face masks; 17 different kinds of comic false moustaches). If you want something out of the extra-ordinary, they will try their best to get it for you. Can also arrange for conjuring shows, Punch and Judy shows and will supply donkeys for children's parties

JUKE BOXES

from Juke Box, 173 Wardour St, W 1 (REG 2525). Will be delivered, installed and collected for 12 guineas. Carry 100 selections including top 30 pops and will do best to pick out any records you specially want (including classics). Week's notice preferred but they can usually cope inside 24 hours. Extension speakers (1 guinea per room) also supplied

PARTY DECOR

can be put in the artistic hands of Bill and Sally Cook, 26 Fernshaw Rd, SW 10 (FLA 0781) who can make a room/house as kooky or crazy as you like. They'll supply lots of ideas, and can make all sorts of 'exotica' out of bits of paper and the like. They're good at doing decorations for children's parties too

Tape Recorders, Record Players, Amplifiers, Speakers, etc.

can be hired by the day from Magnagraph, 1 Hanway Pl, W 1 (LAN 2156). Tape recorders cost from 12s 6d day or 2 guineas week; amplifiers £1 day and record players 12s 6d day. Collect and deliver yourself. Deposit from £5

Fur hire

for those who want to make the grand entrance. Twentieth Century Fur Hirers Ltd, 10 Princes St, W 1 (MAY 2711) can loan you anything from a white fox stole (4 guineas per day) to a silver grey mink (£18 per day)

Marquees, Awnings, Dance Floors, Chairs, Tables, Garden Furniture

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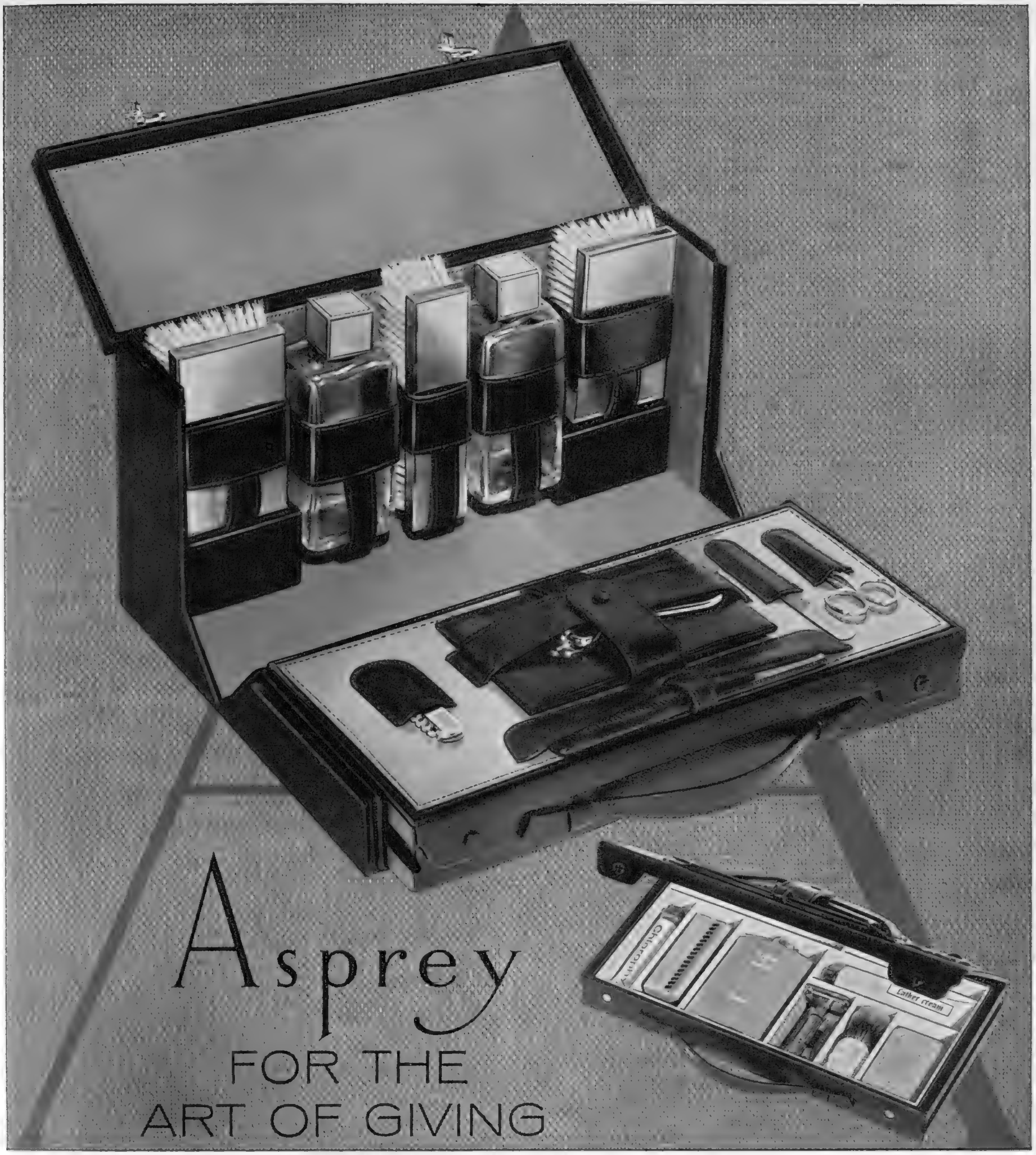

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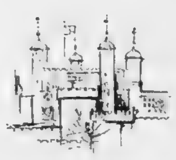

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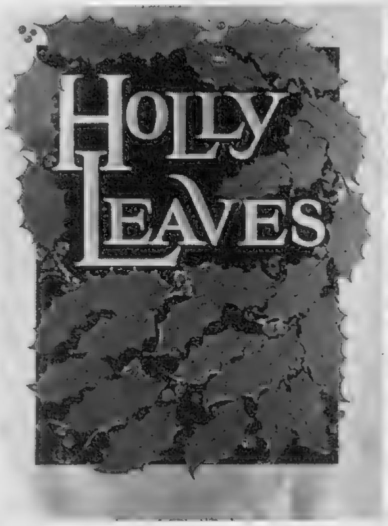

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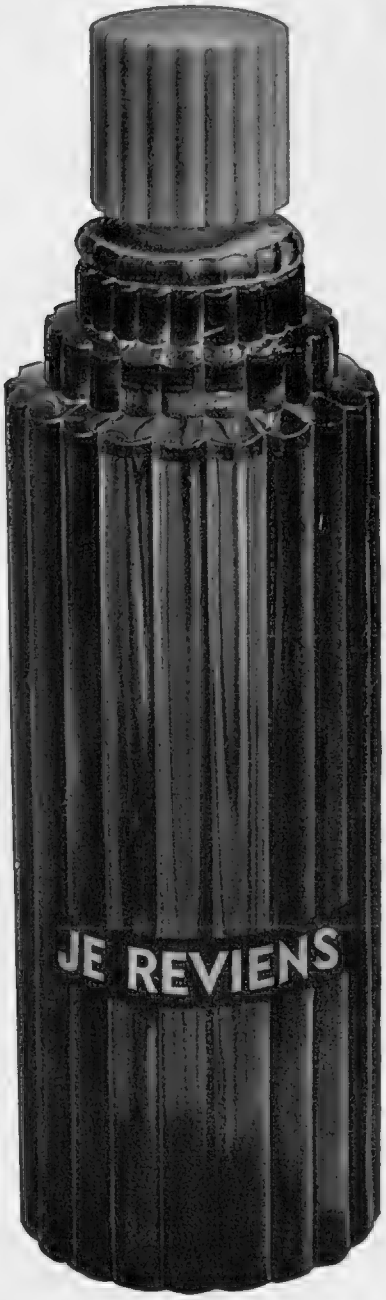

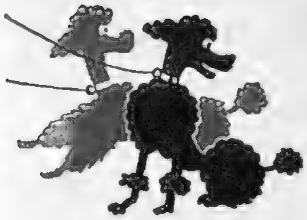

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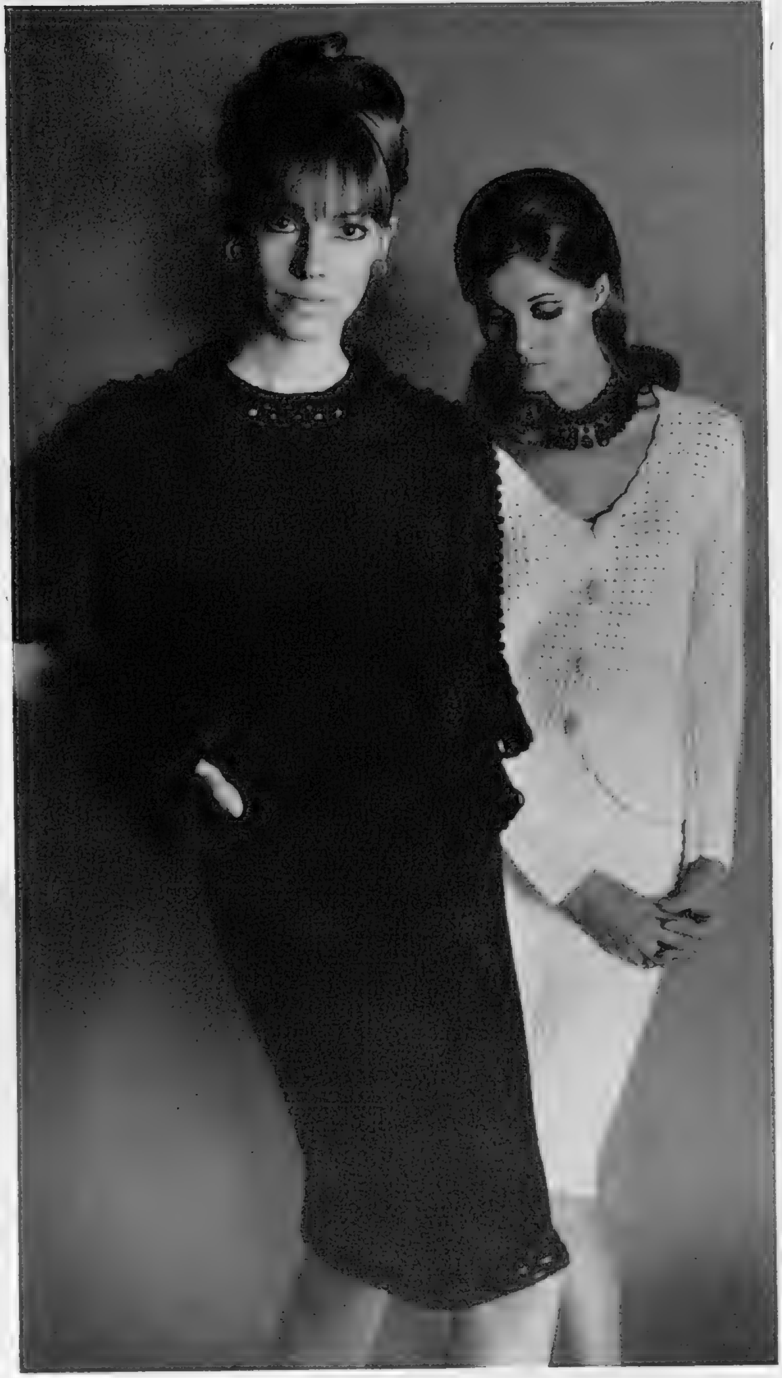

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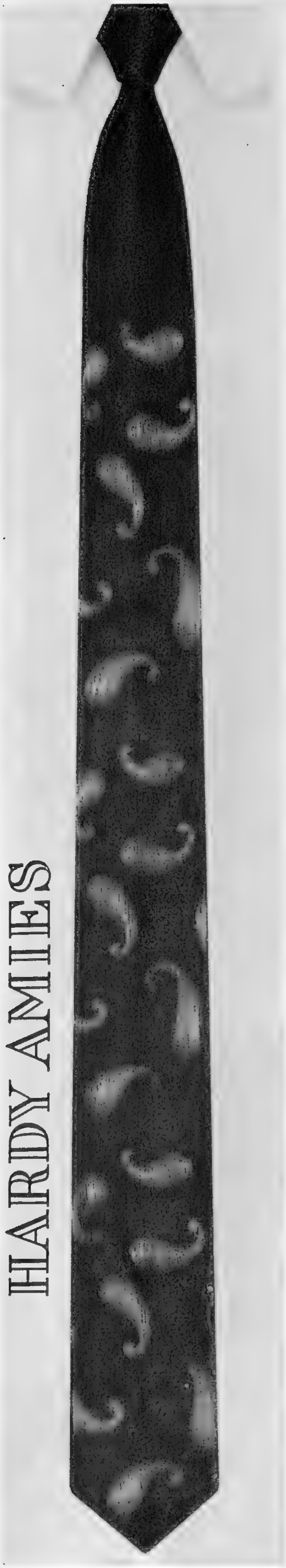

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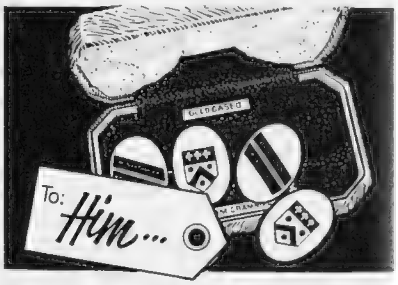

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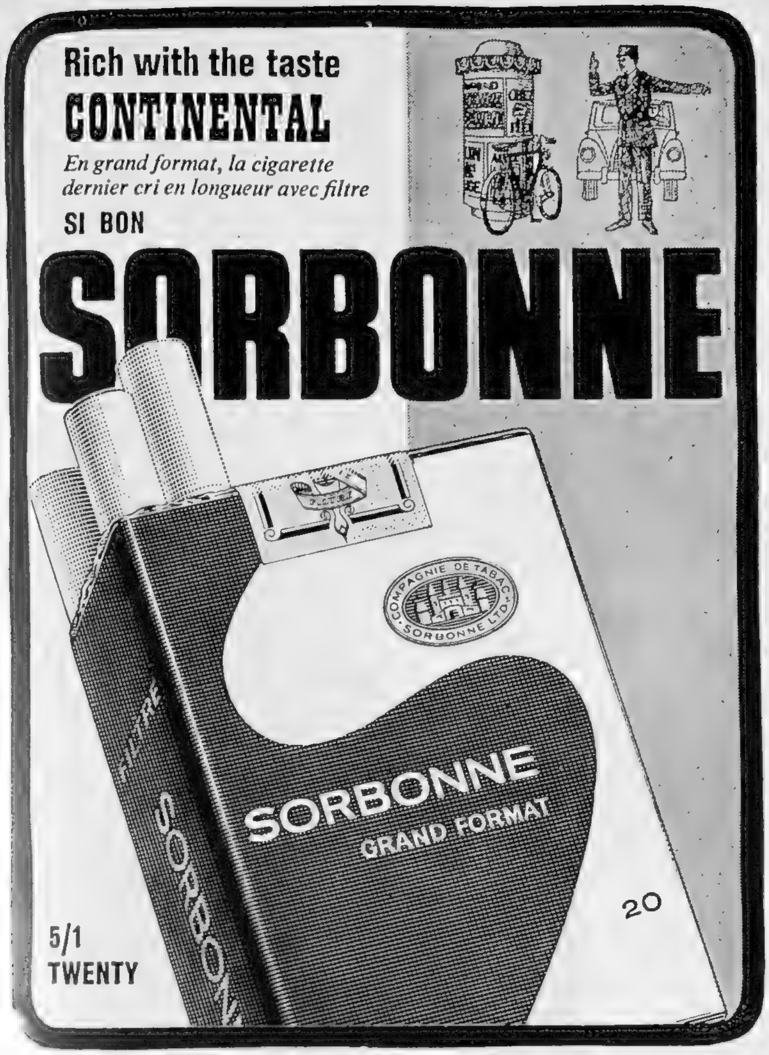

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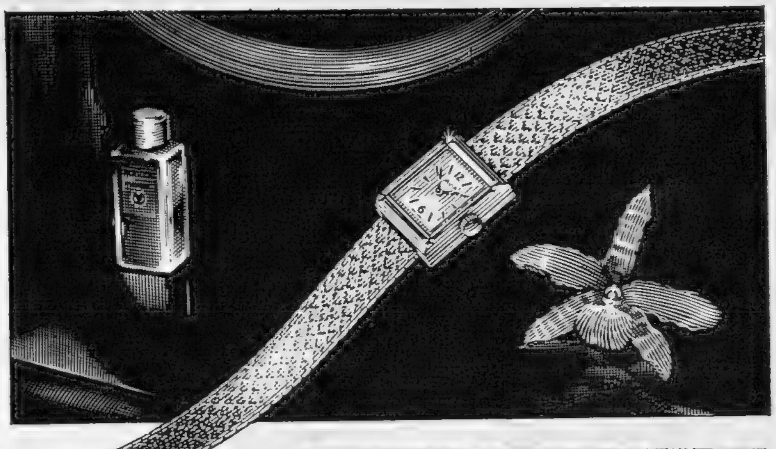

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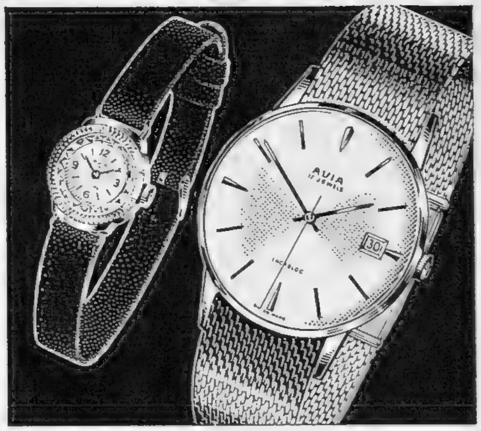

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Not much bottle at the Beat Ball

by Jane Wilson

"Get Alive '65 – Join The Jet Set and Go-Go-Go with AFO at the Woodstock Hotel, North Cheam" said the poster on the hoarding. There being no jets, as yet, to North Cheam you have to go-go-go Cheamwards with London Transport. Several hours later I was half-alive '65 outside a large fairy-lit roadhouse, an oasis in a desert of semi-detacheds. In the entrance to the dancehall adjoining the pub there stood a faded Ronald Colman in a dinner jacket, and a notice announcing "Destination Big Beat All The Way—Wherever You Go It's AFO Now Operating in Four Counties." Ronald Colman made a karate movement in my direction. "Sorry darlin' – you can't go in. No trousers." I protested – my trousers were clean, decent, paid for, and miles from home. "Sorry mate. It's AFO rules. We sent a girl back to Dorkin' last night for a skirt." AFO appeared at that moment in the person of Arthur Forrest (Organization) wearing a maroon tuxedo.

Photograph by Graham Finlayson

'The girls dance together mostly, standing in circles and doing something which looks as though they are skiing vigorously on the spot'

"Oh dear me no! If I let you in like that all the girls will be on to me in a minute. We don't allow trousers or white knee socks." White knee socks? It was not that he believed such garments had any *inherent* tendency to corrupt and deprave. "They just cause bother, mate. It's not worth our while. We've got a really nice crowd up here, you know. No long hair or jeans and no fights or anything like that. You'll have to get down to Wimbledon for that lot." I remarked that it was too late to get down to Wimbledon for that lot now. Shouts of "Yeah! ROCKER!" came from the doorway of the dancehall. Mr Forrest led me into a darkened bar. "Look – I'll tell you. The boys have got to look respectable too. We ban them for three months if they undo their collar button. Had a lad up here last week slapped his girl friend's face right up in front of the bandstand. Gave him the old heave-ho, and what we call the 'eighty year ban.' He came in here a couple of days later and said to me 'That's a nice American car you got out there – pity about the scratch on the wing. I'll give you a fifty quid respray for nix if you'll lift that ban.' " Mr Forrest twinkled merrily at me. "Come in here Stan! Stan here's our floor manager and club Lover. The girls all scream after him you know." "Only when I get them out in the car" said Stan. smoothing down his quiff. "You know what AFO stands for?" said Mr Forrest elbowing me in the ribs. "Artistic Flirting Organization! How about that then?" He slipped sideways off his bar stool. "Seriously though, we have a very good reputation round here, specially with the parents and the local police."

I imagined the parents secure at home in the knowledge that their sons were not undoing their buttons and their daughters were not wearing knee socks. Mr Forrest was clearly all set to tell me about the reputation of the AFO with the local clergy, parish council, and health inspectors. But it was time to go. Advising him to get in a stock of spare skirts for hire to trousered girls from Dorking, I went out past notices announcing dates for groups such as "The Who'd A Thot It", and "The 4 Inches." The "Battle of The Groups Night" was to be judged by Geoffrey Frost of Sound Techniques Studios, and Anthony Kemp, editor of *The Music and Record Industries Year Book.*

"No more buses now, love" said two youths in a car. "Were you up the Woodstock then? Not much bottle there, is it? You want to get down to the Orchid Ballroom at Purley. That's a real ballroom – a ballroom and a half. The Gents is all done up like a ship. The mirrors are all portholes and that, and there's a man there who gives you an electric razor as you go in – if you want one that is. All the doors open automatically. Worth going up there it is, just to see it all." I now knew that Wimbledon was good for fights, Purley for portholes, and that trousers caused "bother."

There should be a banner outside the dancehall at Purley – 'See The Orchid Ballroom And Die.' Imagine a gigantic Golden Egg Restaurant with a dance floor and overall space to accommodate three thousand people. Suspended from the 50 foot ceiling are illuminations of the sort provided at Christmastime by the store-owners of Regent Street. Saturday

Continued overleaf

continued from page 35

Night is Palais Nite – and three thousand 8s makes £1,200. But this was Monday Nite and it was 3s for "Off The Record" with continuous pop music from 7.30 to 11 p m. Inside, past Gentlemen's Cloaks and Stagroom is La Fiesta where swaying life-size plastic palm trees and voodoo masks surround customers for Fish and Chix – 4s per portion. Every wall has a row of stained Perspex fake windows lit from behind and every window has a window box full of plastic flowers which are lit by coloured light bulbs inside each bloom. Upstairs, past bamboo-painted doors marked "Strictly Private," and you are on the threshold of Ye Olde Inne – as is also one complete suit of knight's armour. Above the bar in elaborate Gothic lettering there is a warning "By Law You Are Not Allowed To Drink Alcohol If You Are Under 18."

Serious drinking is done at two 30 ft. bars downstairs, but there is also a Wine Bar with a defunct waterfall and a dry pool full of cigarette packets. Unless you want to sit on a barrel and have a Tio Pepe or Amontillado sherry, you should plunge into a dark corridor which runs along behind the bandstand and emerges by a telephone booth. This is got up to look like a Parisian kiosk, and is decorated with Brooke Bond Twist & Beat Championship posters. Next to the Pagoda Handbag Depository is the Blue Grotto, which is very blue, very cold, and a bit grotty. The cement stalactites are not convincing. They surround a large EXIT sign and hang above a glass dome full of Koo Pure Pineapple Juice.

The piéce de résistance is the Revolving Lager Bar. I had a drink there with Angela from Streatham. Angela usually goes to the Locarno. "It's nice here for a change, but they're more friendly really at the Locarno. As long as you're *alright – I* I mean not really *horrible* looking – you're sure to get a fellow there who'll buy you drinks and that. But there was a man stabbed and thrown over the balcony there a few months ago." She opened her eyes very wide. "Come-to-bed eyes" shouts a boy on the other side of the bar. The barman approaches. "Well. You're a double vodka type, and she's a hot rum. Sorry there's only lager." I begin to get used to whizzing round and round with my glass of blood (lager and blackcurrant). Suddenly one of my ear-rings is removed from behind with a swift, painful jerk – like a nurse removing sticking plaster. David Jones of West Croydon grins and puts the ear-ring on his key-ring. Suspecting that this may be an initial move in some sort of Purley courtship ritual I engage him for a few moments in idle conversation about the real and sentimental value of ear-rings in general and of this one in particular. I discover that Mr Jones wishes to try on the ear-ring in the gentlemen's stagroom, and may be prepared to return it to me thereafter. He returns with Terry Bones – brother of the chief T-Bone. The ear-ring did not suit either of them, so he gives it back – "It's a very hard area round here darlin,' and you've got to screw your loaf." Which, being translated, after some thought by Mr Jones, means "WATCH OUT." Screwing their loves all round the ballroom are thirty assorted bouncers. They are intimidatingly large, but wear dinner jackets and are referred to, in Mecca-ese, as "supervisors." But there is rarely any trouble. The boys and the girls are very impressed by the surreal exoticism of their surroundings. Everyone walks about in a happy daze of dreams-of-affluence-fulfilled. Dancers and drinkers walk through the automatic doors with dignity, and sit beneath the plastic palm-trees in subdued groups.

The Orchid Ballroom is Mecca's ultimate and golden showplace. The Royal at Tottenham is one of their workaday models. It has a New World Bar, and a Little Shop where you can buy Steady Rings for 25s, and musical cigarette boxes with pop-up ballerinas inside. But instead of Fish and Chix there are Filled Rolls (Various), and the Wine Bar is closed during the week. The one enlivening extravaganza is the ladies cloakroom – The Palace of Beauty – For London's Loveliest Ladies. Here there are 55 individual mirrors and dressing tables, Regency striped wallpaper, and machines which give you a sixpenny burst of half-a-dozen expensive perfumes. But the edge is taken off the elegance by a large, uncompromising notice which says NO TICKET – NO COAT, and by the despairing cry of London's Loveliest "Just look at my HAIR, Carol! Lend us your comb." Patrons of the Royal are very young – some of the girls looked, on close inspection, as if they were no more than 13 or 14. Since the In-Betweens Dance on Saturday afternoons caters only for the seven to 12 year-olds, presumably anyone older than 12 is old enough. The principle occupation of the evening is not drinking, or talking, or even dancing – except ostensibly. The boys and girls go simply to look at one another. The girls dance together mostly, standing in circles and doing something which looks as though they are skiing vigorously on the spot. The boys watch this attentively, shuffling their feet and muttering in small groups. "By the time you've plucked up courage to ask someone, it's time to get your coat." Tom, a carpenter from Islington shouted this in my ear from a range of one and a half inches. He then propelled me round the floor in ever-decreasing circles. "No good messing about, love – I can't dance. They find out anyway as soon as you get them on the floor." Having got that over, he became chatty and sociable. "Where do you live then? Maybe I'll come over one evening and put some shelves up in your bedroom?"

Due North-West from Tottenham is the Starlite Ballroom, Greenford. The kids here are much older, and are frighteningly smooth, cool, and well-dressed. "Friday Nite Is Rave Nite – Wear All Your Mod Gear." Friday night is an exception because the dancers from *Ready Steady Go* come over to the club in coaches after the show. Normally it's "Collars and Ties – No Jeans or Leathers – No Girls in Trousers – No Unusual Dress." Regretting only that I was not in full evening dress and accompanied by a Scotsman in a kilt and a cavalry officer in dress uniform, I joined the queue outside, which was being godlessly entertained by a man with a placard announcing "Christ Came Into The World To Save Sinners." Peter Lindsay, who began as a promoter of village hall hops, now owns this ballroom and four others as far afield as Faversham and High Wycombe. "Give him another five years and he'll have Charles Clore's head on his watch chain" said bouncer and film stunt man Gary Davis. He turned his broken nose into profile beside a photograph of himself playing a boxer in the film *Panic*. "Of course we don't call this a dancehall really. It's an Entertainment Centre." Mr Lindsay hires groups like the Graham Bond Organ-ization, and Zoot Money and the Big Roll Band at weekends, but during the week he has bingo, whist, and socials.

This evening The Birds and The Sons of Fred were playing. The latter were not a complete success. "Terrible little Beatle people," said the boy on my left, turning away in obvious abdominal pain. "That one looks like Sandie Shaw in drag." "Better" said the boy on my right. The Birds were more popular – "But Mick Jagger should have taken out a bloody patent." The Starlite is sophisticated in decor, compared to the Meccas. It has low ceilings, lurid abstract murals, a lot of shiny black surfaces, and small sofas arranged in groups. It is also comparatively small. You have to queue for everything – to get in, to hand in your coat, to use a mirror, a drink, or a space on the floor. Only the bar is air-conditioned, and it prospers as a result. Lager and lime, and cider, are served in beer mugs to nonchalant 16 year-olds at the Teen Bar. The cider is apple juice and the lager is less than two per cent proof – but they don't know this and become noticeably excitable as the evening progresses. Jammed together near the bandstand it is impossible not to eavesdrop. "I've got a friend who could help you, you know. She's a psycho-analyst. She done it in three months – during the summer like." Details of this crash-course were drowned out by a burst of the reverberating blood music of *Get Offa My Cloud*.

I heard this song over and over again, but at The Tiger's Head, Catford, George Bean and The Runners had a most original repertoire including a

Photographs by Graham Finlayson

'Just look at my HAIR, Carol! Lend us your comb'

'We don't allow trousers . . . They just cause bother, mate. It's not worth our while'

number which began "Wo Yeah! Do You Wanna A Bunk-Up, Little Girl?" The Tiger's Head dancehall is not a place to be entered lightly, or left easily once something like 400 people have packed themselves into it. Beer is served in bottles from a long bar. You are supplied with one glass only at the beginning of the evening. Wicker baskets at strategic points around the hall are provided for disposal of empties. When the baskets are full, bottles are ground underfoot so that at the end of the evening the whole floor glitters with fragments of glass. On Friday night the atmosphere is uninhibited after about 10 o'clock and some resourcefulness is necessary to deal with sudden Bacchanalian advances. "Come here darlin'. I know stork from butter." There are four bouncers, two of whom stand on chairs to make sure that everyone remains reasonably vertical, and two of whom stand at the door continually issuing and collecting pass-outs for the men's lavatory which is outside the hall. "There could be blue murder in there by the bar, but we've only got to go in towards them and that's enough, see."

An hour and a half after the dance began there are only 38 girls dancing together and no boys at all. The cloakroom is packed with girls depressed by the lack of heterosexual integration outside. As is usual on such occasions, they are doing a little quiet bitching. "Did you see *her* then? She does show him up, you know. She had on one of those mauve op-art dresses that they've got up the Junction." Mr Bean and his Runners explained the situation to me thus: "The thing is to be cool. You musn't dance much, just a shuffle in the last few numbers. And you mustn't look as though you're enjoying yourself. It is *very* bad here though. I reckon they come specially to have a miserable time. The more miserable they can get, the better evening they think they've had." Mr Bean, who works during the day in an advertising agency, has very relaxed eyelids and is a dab hand with the tambourine. His side-burns come down almost to his jaw, and the slits at the sides of his jacket come up almost to his armpits. His hair is long but straight, as is that of his lead guitarist Tony Catchpole – an ex-employee of the Epstein Organization. But the other three members of the group have disastrously luxuriant curly hair, and nothing looks odder than a long curly fringe. "They look like crinkle-cut chips" observed the man who knew stork from butter. The group is paid £15 for the whole evening with one break in the middle. Four hundred admission tickets at 5s each makes £100. Overheads are minimal and a great deal of drink is sold. But the supply of pop groups exceeds demand. "There's so many groups it's getting ridiculous. And most of them are no use at all" said the manager. "We've had three in already this evening looking for work."

Saturday night at the Wimbledon Palais de Dance is Radio London Night or Big L Night. Several groups appear on this show for nothing because they want the publicity. "Appear" is the operative word here – they usually do no more than mime to their latest record. The Wimbledon Palais is a curious building which looks as though it should have been used for some important military purpose during the last war, or as though it was originally designed as a Zeppelin hangar. The disc jockey is one Ed Stewart – frenetic in beard, mid-Atlantic accent, horn rimmed spectacles and what appears to be a sawn-off belted silk dressing gown.

Nobody dances much. The more orderly and clubbable members of the crowd stand in a packed mass in front of the bandstand and take part in various games organized by Mr Stewart: e.g. Four boys sit on chairs with bibs round their necks while four girls force a packet of crisps and a bottle of Seven Up down each of their throats as fast as they can. The four girls then come to the front of the stage, and the first to blow up a balloon until it pops wins an L.P. of Manfred Mann. "Shove it in, girls" cries the DJ, lolling against a hardboard partition. This cry is then taken up loudly and for several minutes in the bar and at the back of the ballroom. Mr Stewart bites his lip. The boys are a mixed bunch – anything from beards and sandals to modernissmus to Grievous Bodily Harm merchants with dog ends behind their ears. In the bar the head steward, Angus Macdonald from Edinburgh, casts an experienced eye on the scene. "The thing to do is to get up near to the bar and listen. Then you just warn them before any trouble can begin." "No you don't mate – you give 'em one," objected a bystander who had seen Mr Macdonald in action. "Jock here is very rough on the punch-up lads. He's been up here for years and he's worth a bob or two to the Palais I can tell you." Mr Davis, the Palais' general manager, sits in a back office well out of harm's way, and looks like an abnormally worried bank manager. He was evasive about the tie-up with Radio London. No, the pirates did not hire the Palais. Did the Palais hire them? "That's rather private isn't it?"

The girls at Wimbledon are of two sorts – smallish with flat-topped hairstyles, tight sweaters, surprisingly long skirts and lowheeled shoes, or taller, thinner, and more West-End-smart with false eyelashes and amazingly intricate hairstyles. All of them have a marvellously brash, brassy and self-possessed manner. I wanted to talk for a moment to Janet and Barbara, two almost identical, flat-haired sisters from Morden. Aged 16 and 17, they turned four coldly glittering green eyes on me and snapped. "You'll have to hurry up then because we're going now. We're going all-night bowling with two fellas we just met. We always stay out Saturday nights. We used to go up the West End but it's not with-it anymore. The clubs are too small and too dear. This place is with-it and so's the Streatham Locarno. We go there Tuesdays. 'Bye." They met their escorts for the night at the 'Dog and Onions' stand outside the ballroom. The four all-night bowlers strolled away to the South Merton Board Mills, and along the banks of the sluggish River Wandle where it carries dollops of detergent foam down to the Thames.

CLOSE-UP: TITO GOBBI

BY CHARLES REID

Tito Gobbi flew in from Rome with his usual "boy's" smile, a smile which curves a little more up one side of his face than the other. London first knew that smile during the late 1940s when the Romantic Italian Baritone, as he was billed, so packed the Albert Hall for one of his recitals that seating had to be taken out of the arena as if for a Prom.

He is now a grandfather of two-and-a-half years' standing and in process of re-phasing a career that started when, at 21, he sang the grizzled Elder Germont *(La Traviata)* at the Adriano, Rome. In future he is going to stage operas as well as sing in them. As producer he makes his world début with Verdi's *Simon Boccanegra* at Covent Garden, while singing the name part at six performances, the first of them on Wednesday 1 December.

Tito Gobbi was 50 last month. As his recent Scarpias have proved, his voice and acting still galvanize great theatres. But at 50 the velvet and the volume begin to go from any voice. Gobbi's new phase as singer-cum-producer must in the course of nature be followed sooner or later by a last chapter as producer-cum-teacher and operatic elder statesman. In twenty-eight years he has sung 99 baritone leads on the stage and hopes before long to make Escamillo *(Carmen)* his hundredth. So far he has sung this part only in films and on American television.

While he was on his way to the London Opera Centre, once a super-cinema (the Troxy), Covent Garden's workshop in the Commercial Road, East End, for the first of 20 or 30 rehearsal sessions, somebody said to Gobbi: "Best of luck as a producer, Tito. But I hope we'll be hearing you for another 10 years at least".

"If I can't sing for another 10 years", laughed Gobbi, "maybe I shall decide to sing for another 20".

Was there a rueful note here? Not in the least. Already he was bubbling over with creative ideas. That he should have charge of the new *Boccanegra* was agreed between him and Sir David Webster, head of the Royal Opera, three years ago. Having sung the part 200 times since his Boccanegra début in 1942 at the Reale, Rome, he already knew the Paive-Boïto libretto and Verdi's score by heart. This I mean literally. He could, after a fashion, sing any one of the other five main rôles and any of the chorus parts. He knew the orchestral parts in detail also.

But this wasn't enough. Something over 18 months ago he began supplementary studies of the opera's historical background in libraries from Rome and London to the University of California. A longish season at the San Francisco opera left him with his days free. Most mornings he taxied to the university library, sometimes with his wife, Tilde, as co-researcher, and spent engrossed hours annotating from a specialist collection on the opera's time and place: 14th-century Genoa.

He brought with him to the Troxy a briefcase bulging with photocopies of material, much of it in Latin, about the plebeian Boccanegra's naval campaigns against Mediterranean piracy, his services to the City State of Genoa and his election as Doge.

Soaking oneself in text and score and their historical sources is, he claims, a surer creative springboard than biting one's nails about what other producers have done. It is, in fact, the only way for Gobbi. He has never seen *Simon Boccanegra* from "in front". Indeed, he has never seen a complete opera in his life; only 16 bits of operas – one act of this, 10 minutes of that, 20 minutes of the other. Alike as singer and producer, he keeps away from the theatre for three reasons. First (he says) to retain his integrity as an individual artist. "Tito Gobbi is Tito Gobbi because he doesn't know other artists and is thus free from extraneous influences." Second, because he knows the singing parts so well, especially the difficult passages, where singers have to "climb, struggle and cling", that he would feel for them too much; a night at the opera would be misery. Third, because he doesn't want to be tainted by "tradition". "Tradition", he says, "is the cancer of the lyric stage. Every age has its own way of looking at an opera and acting and singing it. If one does *Boccanegra* in the traditional way one is at least 30 years behind the times. I brought myself up to date on *Boccanegra* by grubbing in libraries and going back six centuries".

In a lesser man this approach might have turned to pedantry. On the Troxy rehearsal floor, with the veteran Maestro de Fabritiis conducting from a deal table and a grand piano doing duty for the orchestra, history lessons became vibrant drama. The first three mornings and two afternoons were given over largely to the turbulent scene in the Doge's Council Chamber.

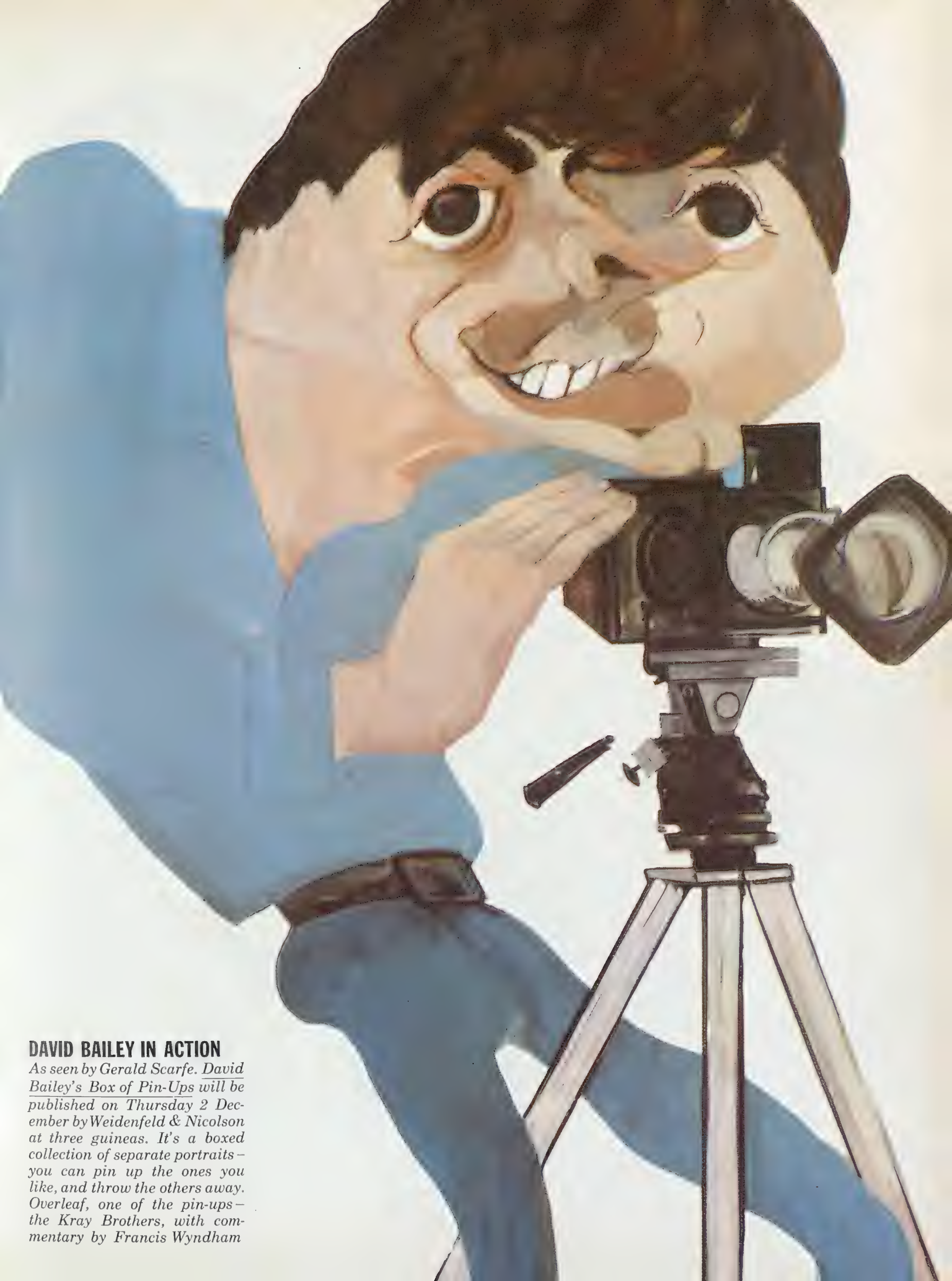
On the dogal throne sat John Shaw, of the Covent Garden resident company, who takes over the Boccanegra rôle from Gobbi at two performances. As the tenor, Renato Cioni (Gabriele), could not attend the second session, Gobbi, baritone though he is, took the tenor line himself in dialogue exchanges, even making a pass at B flat above the stave in Gabriele's "Pel cielo!" outburst. He showed everybody how to do everything: the dogal herald how to carry his trumpet, the captain of the dogal guard how to march on and off, everybody in sight how to draw swords and sheath them. . .

But it was his handling of the chorus in the crowd scenes that showed his method and mettle most strikingly. At first a discreet touch of flattery. After chorusing offstage in the Prologue the townsfolk rush in to acclaim Boccanegra on his election as Doge. "What I want", Gobbi told them, "is a *crowd.* You are all artists. You know exactly what I want you to do. So I will not tell you how to stand and how to look". From that moment the chorus adored him. As the rehearsal went on he told them where to stand and how to look none the less. They didn't mind at all. On the third day he warned Stella Chitty, the stage manager, that he proposed to begin by talking to the chorus for an hour or so. Miss Chitty wondered whether it was wise for any singer with six performances fairly imminent to talk so much in one burst. Not to worry, said Gobbi. He would get all his talking out of the way during the first week. After that he would direct the rehearsals by glance and gesture only, thus resting his voice and saving it up.

In the event he talked for 50 minutes, knitting together and supplementing what he had previously told his singers in a fragmentary way. He told them of the Mediterranean as the centre of the 14th-century world and Italy as the centre of the Mediterranean, the *umbilicum mundi;* of Genoa's rise to maritime power and the sea as a *Boccanegra* "protagonist"; of the raw, rising plebeian faction and their ultimate victory over the patricians; of Boccanegra as a reconciler of classes, the first man with a vision of Italy United, a Garibaldi five centuries before his time. . . .

Then a signal to Maestro de Fabritiis. The rehearsal proper began. This time chorus and principals went like greyhounds through the entire Council Chamber scene with no halt to speak of. Never before has Covent Garden known so lengthy a run-through at so early a stage.

Gobbi is not the first opera-singer turned opera-producer. But Gobbi brings exceptional versatility to his twofold job. He is a qualified lawyer and a semi-qualified architect. He paints and sculpts, and has often said he could earn his living by either art. He reads widely and avidly – and thinks that manysidedness sharpens one's sense of lyric drama.



DAVID BAILEY IN ACTION

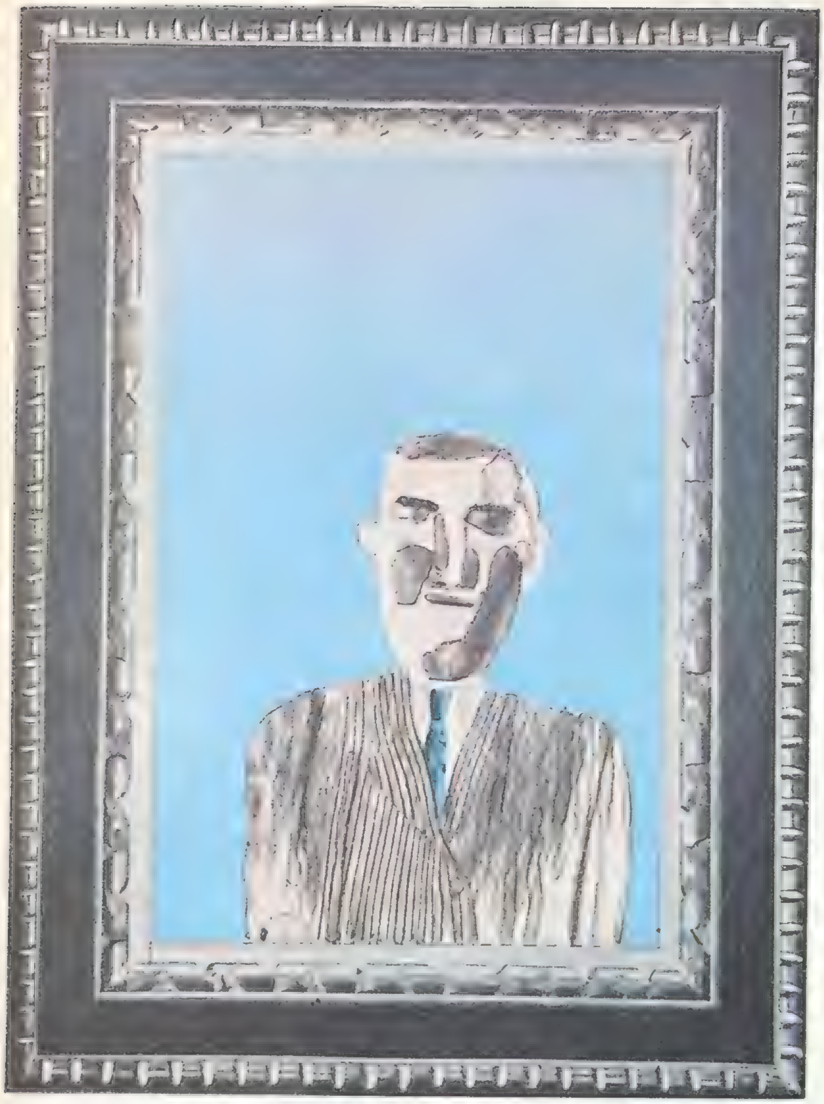
As seen by Gerald Scarfe. David Bailey's Box of Pin-Ups will be published on Thursday 2 December by Weidenfeld & Nicolson at three guineas. It's a boxed collection of separate portraits – you can pin up the ones you like, and throw the others away. Overleaf, one of the pin-ups – the Kray Brothers, with commentary by Francis Wyndham

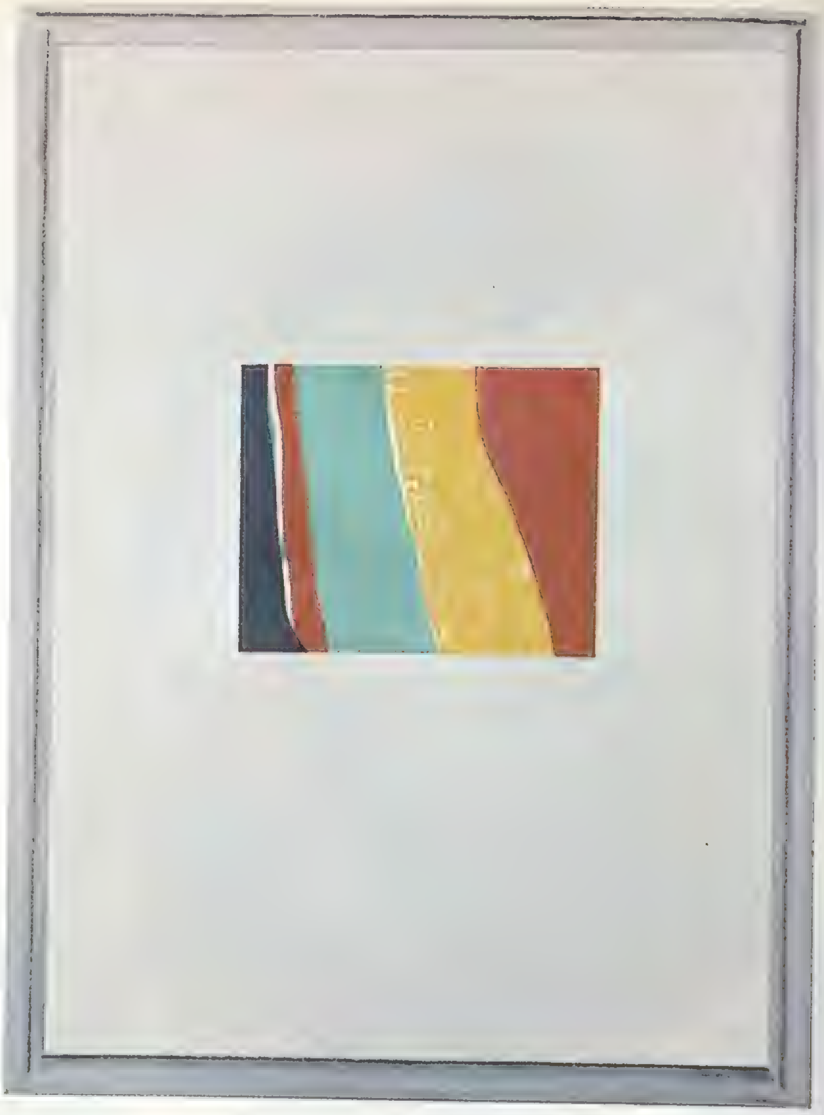
The Kray Brothers: Reg, Charlie, Ron

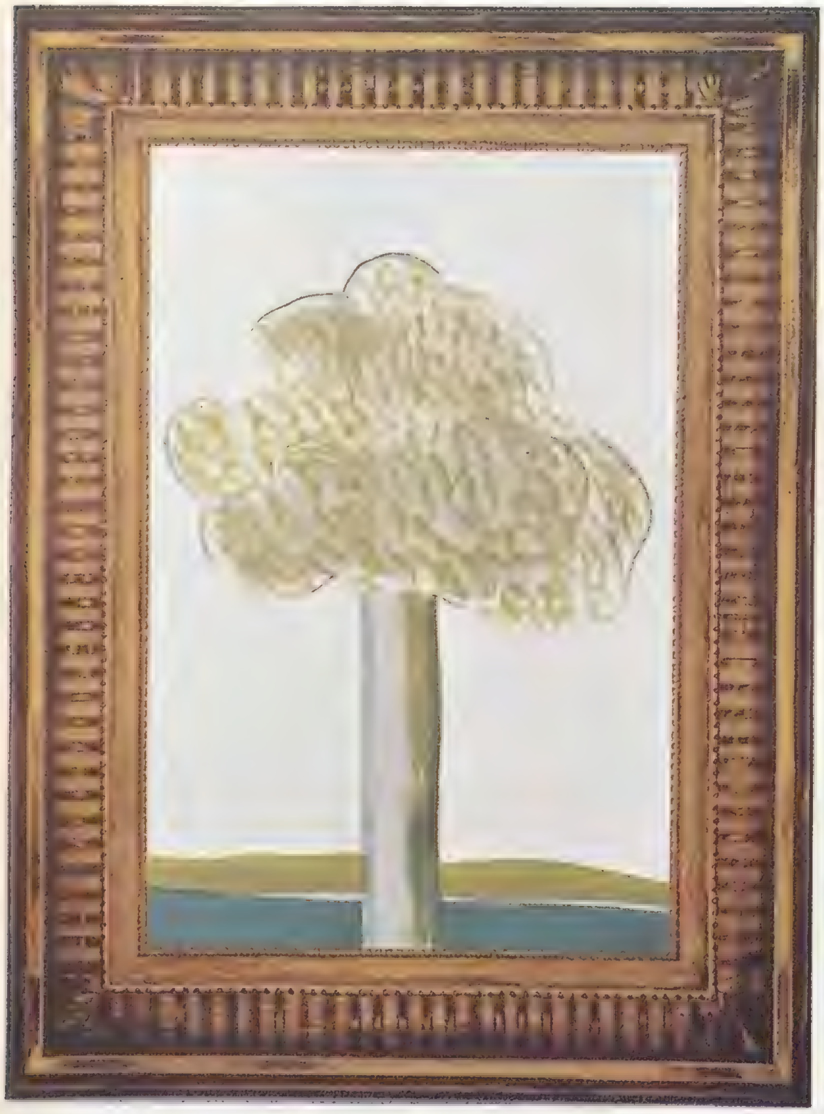
The Kray brothers are an East End legend – their exploits have inspired almost as many stories (both false and true) as those of Frank and Jesse James. The Krays' headquarters are still at their mother's humble house in Vallance Road, Bethnal Green, which is now done up in Harrods style with oil paintings of Spanish dancers and guitar-shaped mirrors. Mrs Kray's father lives next door: Jimmy Lee, nearly ninety, and better known as the Cannonball Southpaw. Her eldest son, Charlie (centre in the photograph) is eight years older than the more famous twins, Reg (left) and Ron: these were born in 1933. They are now less identical than they were in the fabulous days when they could switch raincoats and confuse authority by impersonating each other. Ron is heavy (like the gold ring he wears) and taciturn, with occasional flashes of disconcerting humour. Reg speaks softly and has a slightly worried expression; he seems anxious to please. Both can be overwhelmingly hospitable. To be with them is to enter the atmosphere (laconic, lavish, dangerous) of an early Bogart movie, where life is reduced to its simplest terms and yet remains ambiguous.

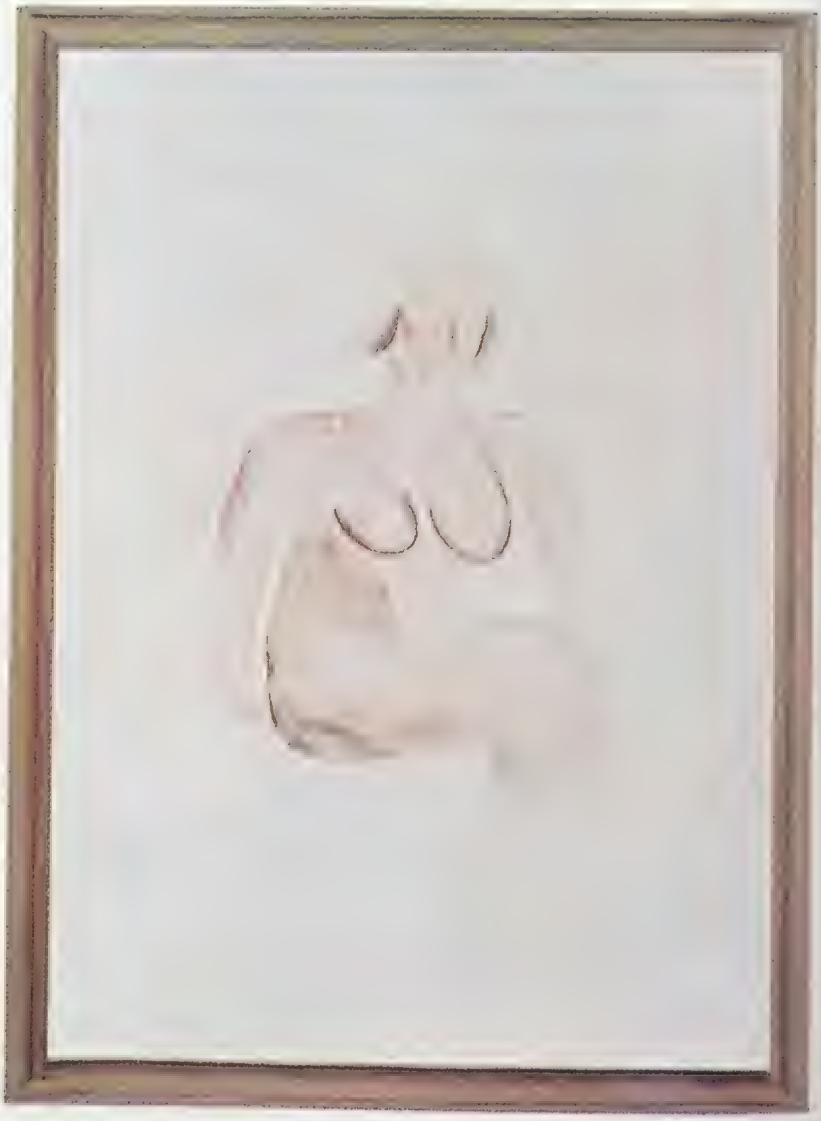
Do they model themselves on such movies, or are they an unself-conscious continuation of what those movies were modelled on? 'The Krays are very down to earth', said a friend of theirs, former winner of three Lonsdale Belts. 'You might talk nice or you might talk East End, but if you're down to earth you get respect. Everybody respects the Krays.' The Cambridge Union once invited the twins to take part in a debate on the theme: The Law Is An Ass. They refused, for down to earth reasons. 'What's the point of talking about the law? You only get yourself all worked-up, and there's nothing you can do about it. Besides, we didn't know what questions they were going to ask us, did we?' The Kray clan is large, with connections throughout the sporting and show-business world.

Charlie's wife, Dolly, has two children; Reg recently married Frances, sister of his mate Frank Shae – Reg had known Frances since she was a child of fourteen wearing school uniform. ('The sun shines on the righteous', said Charlie cheerfully on Reg's wedding-day.) Ron is unmarried: 'I'm quite famous as a bachelor, aren't I?' Their various haunts reveal a fascinating cross-section of the London entertainment scene: from the spieler at Walthamstow, where rummy is the favourite game, through the glossier atmosphere at Le Monde in Chelsea, to Soho nightclubs with names like El Morocco, and back again to The Grave Maurice, a Whitechapel pub where they often hold court.

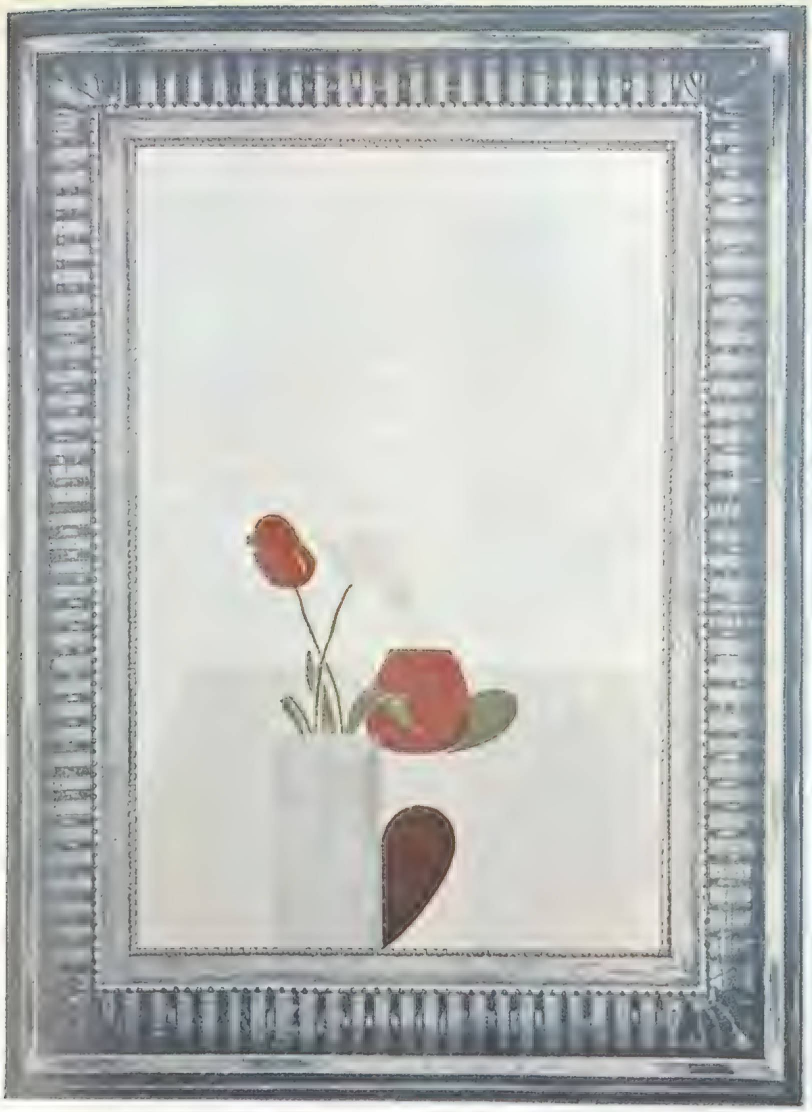


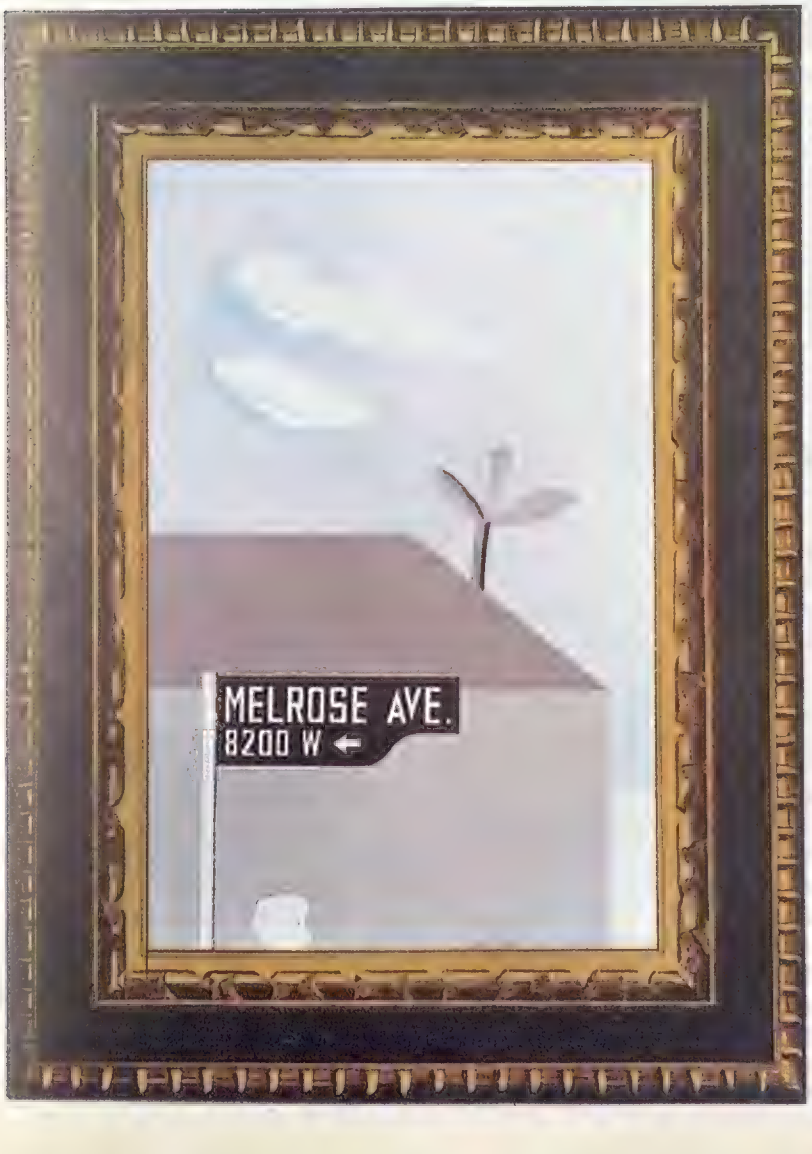






Hockney paints pictures – of pictures





Photograph by John Carter

We got David Hockney out of bed at half-past ten in the morning to compose the titles for his latest series of prints (left), which will be part of his exhibition of paintings opening at Kasmin in Bond Street on 3 December. He appeared wearing smoked glasses and bright turquoise blue pyjamas styled like a judo kimono, disappeared briefly and reappeared wearing a white polo sweater, corduroys and large round black-rimmed spectacles of the kind you might buy at a joke shop. He later added a vivid blue corduroy cap which perfectly matched the pyjamas.

At a time when most artists are so little differentiated in manner and appearance that you could almost line them up and number them off in threes, Mr Hockney is a delightful eccentric, still staunchly trying to offer sartorial outrages in an age when there is practically no-one left to outrage. He lives in a large Victorian house in a seedy street in North Kensington with a group of friends who keep popping into his studio to borrow cigarettes. There is a large wooden Buddha, a photograph of Paul McCartney, a lot of ashtrays with advertisements on them and several rather battered pieces of furniture.

It was extremely important, he said, to get the wording of the titles absolutely right, so that everyone would understand that they were *pictures* of pictures, not just pictures, "just to make sure that you notice everything that you should notice."

"It's a kind of joke thing, a kind of home-made art collection with bits of everything in it, a nude, an abstract, a landscape and so on. I was working with a printer in Hollywood whose workshop was behind a framer's. He had all these marvellous frames in the window. I got interested in this *trompe l'oeil* thing – a picture of a thing within something else within something else."

Hockney, now 28, is a mild-mannered Yorkshireman whose blandness contrasts oddly with his bizarre exhibitionism. He spent three months in Hollywood on his last visit to America, and would quite like to live there.

"I can always work well there. I get more excited when the plane comes into Los Angeles airport than I have ever been anywhere else. When I come back to London I find myself painting pictures of California."

Like his dealer Kasmin (who is 30), Hockney barely looks out of his teens. "In California, I still have to prove my age to get a drink," he says. "One time we were there together, they refused to serve Kas in a bar until he had shown them his passport. He thought they were joking, but the barman said: 'Pay up, Mac, or get out!'"

An essentially sophisticated artist, he is slightly bemused by the attitude of some critics who seem to regard him as a sort of holy idiot.

"They say my drawing is childlike. Some of the drawing in my pictures is deliberately childlike, it's true, but anyone should know that it's done that way deliberately, for a reason. In other cases, *I* can't see that it's childlike at all."

Hockney's pictures, l to r, top row: Picture of a framed portrait. Picture of a pointless abstract drawing framed under glass. Picture of a still life in a frame. Bottom row; Picture of a tree in a golden frame. Picture of a traditional nude with a thin frame. Picture of Melrose Avenue in an elaborate gold frame.

PERSONAL COLUMN

In 1965, 1984 isn't horrifying any more

"A 40-year-old mother of two children collapsed and died while watching the TV horror play 1984. . . ."

"Scores of angry television viewers phoned the Daily Mirror last night. 'Disgusting,' 'Horrible,' 'appalling,' they said."

"A member of the British Housewives' League said: 'The play was just sadistic and horrible. Sunday is the night you try to keep the whole family around you, but this Sunday they would have been better off out of the house.' "

"This weekend, the long-haired giants of Lime Grove excelled themselves. . . ."

Rudolph Cartier's original television production of George Orwell's novel in 1954 really began what can now be recognized as a classic series of public rumpuses stretching through the Lady Chatterley trial and the David Frost shows to Mr Kenneth Tynan's well-publicized expletive, which have pushed forward the frontiers of public taste in almost all the arts and media of communication.

The new production of 1984 on BBC-2 this Sunday – "On Sunday *of all days!*" an angry lady wrote to one of the newspapers last time – seems unlikely to cause a comparable furore. Indeed, one of the problems this time has been to maintain the impact of the horror on the tougher sensibilities of the 1965 audience.

"You need to step the thing up a little bit," says Nigel Kneale, who has revised his own original adaptation for the current production. "The audience is more unshockable now. Last time, the audience thought that, if we showed violence, we were not commenting on it but *approving* it. Today, the audience is conditioned to accept satire."

TORTURE SCENE, 1954: Peter Cushing (left) as Winston Smith and André Morel as O'Brien

O'BRIEN.G
PRL 412

TORTURE SCENE, 1965: David Buck (left) as Winston Smith and Joseph O'Conor as O'Brien

David Buck will play Winston (Peter Cushing in 1954), Jane Morrow will play Julia (Yvonne Mitchell in 1954), and Joseph O'Conor will play O'Brien (André Morel in 1954).

Christopher Morahan, who has directed the new production, says that all explicit references to Socialism have been dropped and that Winston and Julia will be younger. In the original novel, the nuclear holocaust which preceded the totalitarian state was projected to take place in 1955. By the year 1984, the two lovers are too young to remember what life was like before the holocaust. As this has not taken place by 1965, they must now be portrayed as not older than their early 20s.

"In 1948," says Morahan, "Orwell wrote a lot about rationing, the greyness of life at that time. This is less relevant now and we've elided a lot of it. The main difference is that we have included much more of Orwell's argument. Kneale felt that the 1954 audience would not be able to accept some of its intricacies. They are more sophisticated now."

Orwell's vision was of human beings dehumanized by the omnipotent State. On Monday, the evening after 1984, a 25-minute film called *Our Time* (on Rediffusion) presents a more ordinary – and for that reason more convincing – picture of the dehumanizing process of industrial society.

The film was shot in and around the giant new office blocks and housing complexes of London, portraying a hygienic world of steel and plate-glass in which the individual is diminished to a mere adjunct of the machine.

Shots of ranks of teleprinter-operators in the Esso building in Victoria Street, each in lonely communion with his machine, are followed by others of secretaries taking dictation from recording-machines. Man speaks to machine and machine speaks to man. There is a chilling shot of a long, empty corridor in the Shell building on South Bank which might well have served for Orwell's Ministry of Truth.

It was made by two young film-makers, Anthony West and Caterina Arvat, who have formed their own company to produce short films (they dislike the term 'documentary' with its connotation of the explicit social realism of the 1930s). It has already been sold to several foreign networks.

West, the son of one of Baird's collaborators in the early development of television, studied film-making in Italy after leaving Cambridge. He directs. Caterina Arvat, who writes the scripts, has worked for several years in Italian films.

Our Time has no dialogue. It explores the pattern of life in the new buildings of London entirely in terms of its powerful imagery. Some people who have seen it feel that it is not savage enough. ("A good ordinary company film," one blithely unperceptive executive of Shell called it).

But West says: "If it were more openly polemical, it would be less effective. It's a pointless exercise to say that all modern life is bad. We like to observe things simply as they are."

A round peg in a square hole

Half-way down Kingsway, London's most original "prestige block" is at present under construction. It is called Magnate House and has a fine crenellated frontage, rather like a flat honeycomb, which produces some odd optical effects when you walk towards it or round the base. But the most unusual thing about it is simply that it is round.

In a world where primary shapes are hard to come by, it might seem odd that English architects have not even tried something like this a little sooner, and that town dwellers should go on being confined by endless repetitions of the square and the rectangle.

In spite of the example of some rather famous buildings in the past and some others a little more recent (the Guggenheim Museum, and Ocean City in Chicago), the idea of a round building continues to be ignored.

In large cities, where the optimum use of available space is the most important factor, rectangles will always be preferable. But the choice is not always obvious. In this case, the architects, R. Seifert and Partners (who are also responsible for the new skyscraper in St Giles) chose a round design because it provided the *best* use of the space. To have covered the whole of the ground floor area with a rectangle would have been impossible because it would have effectively robbed the surrounding buildings of daylight, and a smaller rectangle was actually less economical than a round shape.

The building, constructed in prefabricated units of a new compound called Portcret (a fusion of Portland stone chippings with concrete mixture) will house a branch of the District Bank, showrooms, a petrol station, two car parks, and office quarters.

The most extraordinary feature of London's first contemporary round building is that hardly anyone, with the exception of those who actually work in it, are ever going to enjoy it. Most of it will be screened by a conventional rectangular slab (90 feet high) on the Kingsway frontage.

The original design submitted to the GLC was for the rotunda alone. The building was to be about 300 feet high, standing back from the road on its own. The planning authorities turned this down. No building there was permitted to rise above 150 feet for the curious reason that, though it is half a mile from the river, it would "spoil the river front". And it would never do for Kingsway, a corridor of monumental architectural banality which was bought and developed by the LCC at the turn of the century, to have its atmosphere of formal grandeur disrupted by anything as outlandish as a round building.

Magnate House – rather like a flat honeycomb

Seifert say they did not contest the ruling because serious objections result in an involved process of inquiries, commissions and tribunals, which may take up to two years and show no result at the end of it all. An expensive delay.

So dull rectangular buildings will continue to go up in order to "fit in" with existing dullness – a vicious circle?

I like a lotta noise, says Mr Dolly

Gower Champion

In Suite 412 at the Savoy there is a big glassy view of the Thames with barges prettily cavorting by. There is also a man with a beard and nice brown eyes and pale orange trousers who is eating steak and peas and accidentally breaking a chair. He is Gower Champion, the director of *Hello Dolly!* which opens at Drury Lane on Thursday, 2 December.

The show is currently running on Broadway, in San Francisco, in Chatanooga, Tennessee, and somewhere in Australia.

Gower Champion is 42, one of those Americans with mild surfaces. He is being very successful indeed.

He has three projects lined up: a musical version of the play *The Fourposter* which is to be called *I do, I do* and will have a cast of two, Mary Martin and a man yet to be named. He has agreed to do a straight play, a farce, starring Paul Ford, the man who is the Colonel in the Phil Silvers television series. And thirdly, there is a film in the offing – a musical version of *Goodbye Mr. Chips,* starring Richard Burton as Chips. No Elizabeth Taylor.

"It's not big enough for her. I'm looking for an unknown, an English girl, say 28."

Gower Champion started off as half a dancing act – his wife Marge was the other half. They did six films. "We had a curious approach to Hollywood, my wife and I. We weren't looking for stardom. We just wanted to dance together."

Then he started doing choreography, then some bits and pieces of directing, things like commercials for the Bell Telephone Company. His first big chance was directing the musical *Bye Bye Birdie.* That did well but unfortunately it was followed by what he calls his "Year of the Dead Cat."

He directed a film with Debbie Reynolds. "Look, imagine. Debbie Reynolds, six kids and a dog. It was terrible. It was *cute.* It was pure treacle." Then he directed a Lillian Hellman play which also flopped and he got the sack.

The man who sacked him is currently employing his wife, Marge – she opens in *The Playroom* on 5 December which is why he is going home on 4 December.

"Why shouldn't she work for him? He was right to sack me. I was awful."

Champion has quickly become the kind of director people enjoy working for. "I didn't know they did. But I guess I'm interested in people so I don't holler at them."

Fifty-one times he has been asked to compare his leading ladies in the five productions of *Dolly* – Mary Martin, Ginger Rogers, Carol Cooke and Betty Grable. Fifty-one times he has refused, saying "Ho ho ho, won't you have another drink?" That trap's not for me.

"I'm not an artist," says Mr Champion. "When I do a show like *Dolly,* this may sound flip, flippant, you know, I go for the hand. I like *entertainment.* I like a coupla good showstoppers, nice tunes. I see the musical as a theatre form, rather than an art form.

"It's very seldom you get theatricality these days. That's why I liked *The Royal Hunt of the Sun* and *A Man for All Seasons.* They were theatrical. I don't like realism. I like a lotta noise, a lotta excitement. There's room for it in show business. There's room for everything, strip tease, Chekhov. . . ."

WHEN THE FLEET WAS IN AT MOBILE

story by Patricia Highsmith

ITH the bottle
of chloroform
in her hand,
Geraldine
stared at the
on the back porch.
r the deep in, short
histling through his
e way he breathed
n't going to wake
. He'd been asleep
e in at dawn, and
nown anything to
p in mid-morning
been drinking all
e? Now was cer-
e.

her silk-stockinged
g drawer below the
ets, tore a big rag
out towel, and then
. She folded the big
are lump and on
t wet it at the sink,
e trouble because
d started shaking,
t of her nose and
he cloth belt of the
st ironed and laid
Then she got the
r from the tool
she would need it,
on the back porch.
straight chair close
at down, and un-
bottle and soaked
g. She held the rag
for a few moments,
it slowly up toward
k didn't move. But
oing something to
ought, she could
lf, sweet and sick
flowers, like death

r, she heard the
og always gave at
awn, and his groan
around and lay
ler spot by the side
and she thought:
nks the chloroform
g, and there he is
eping, as alive as
urteen years.

LARK moved his
head up and down
as if he were agree-
ing with her, and her
hand, her rigid body
nose like a part of
voice inside her
I wouldn't have
doing this if there
r way, but he won't
t of the house!
ought of Mrs. Tre-
of approval when
she told her they were going to put Red Dog to sleep, because it wasn't safe for strangers to come around any more, Red Dog nipping at them with his one eyetooth.

She peered at the pulse in Clark's temple. It beat at the bottom of a wriggly green vein along his hairline that had always reminded her of a map of the Mississippi River. Then the rag bumped the end of Clark's nose, he turned his head aside, and still her hand followed the nose as if she couldn't have dragged it away if she'd wanted to, and perhaps she couldn't have. But the black eyelashes did not move at all, and she remembered how distinguished she'd once thought Clark looked with the sinks either side of his high thin forehead and the black hair like a wild bush above it, and the black moustache so big it was old-fashioned but suited Clark, like his old-fashioned tailor-made jackets and his square-toed boots.

She looked at the grey alarm clock that had been watching it all from the shelf—for about seven minutes now. How long did it take? She opened the bottle and poured more until it fell cool on to her palm, and held it back under the nose. The pulse still beat, but the breaths were shorter and fainter. Her arm ached so, she looked off through the porch screen and tried to think of something else. A rooster crowed out by the cow barn, like a new day a-dawning, she thought remembering a song, and she counted 20 ticks on the clock, one for each year old she was, and looked at it, and it was 12 minutes now, and when she looked again, the pulse was gone. But she mustn't be fooled by that, she thought, and looked harder at the hairs in his nostrils that didn't move and maybe wouldn't have anyway, but she couldn't hear anything. Then she stood up, and on second thought set the rag on the black moustache and left it there. She stared at the arm lying out on the sheet and the hand, a well-shaped hand, she'd always thought, for all its hairiness, with the gold band on the little finger that was his mother's wedding ring, he said, but the very left hand that had hit her many a time nevertheless, and she'd probably felt the ring, too. She stood there several seconds, not knowing why, then hurried into the kitchen and whipped off her apron and her housedress.

She put on the flower-printed summer dress she deliberately hadn't worn much with Clark, because it reminded her of the happiest days at Mobile, tossed the ruffled short sleeves into place with a familiar almost forgotten shake of her shoulders that made her feel practically her old self again, and with the dress still unfastened, ran on tiptoe out on the porch and saw the rag was still lying on his mouth. For good measure, she poured the rest of the bottle on the rag. And didn't the claw hammer look silly now? She took the hammer back to the drawer.

WHEN she was all dressed except for make-up, she took the towel from her face, and propped the window of her room wide as it would go. She stepped back from the dresser mirror, appraising herself anxiously, then stepped forward and put wide arcs of red on the bows of her upper lip, the way she liked it, dropped a cloud of powder on her nose and spread it quickly in all directions. Her cheeks were so curved now, she'd hardly have known herself, she thought, but she wasn't too plump, just right. She still had that combination everyone said was unique of come-hither plus the bloom of youth, and how many girls had that? How many girls could be proposed to by a minister's son, which was what had happened to her in Montgomery, and then have a life like she'd had in Mobile, the toast of the fleet? She laughed archly at herself in the mirror, though without making a sound—but who was there to hear her if she did laugh—and jogged her brown blonde curls superfluously with her palms. She'd curled her hair with the iron this morning after Clark got in, and done as good a job as she'd ever done in her life, though all the while she'd known what she was going to do to Clark. And had she packed the curling iron?

She dragged her old black suitcase from behind the curtain under the sink, and found the curling iron right on top. She went back into the bedroom for her handbag. Her cigarettes. She ran to get the package of Lucky Strikes from beside the soap dish in the kitchen, and for a moment her spaced front teeth bit her underlip, the pencilled eye-brows lifted with a deploring quiver, as she gazed for the last time at the red rickrack she'd tacked around the shelf to beautify it, which had been completely lost on Clark, then she turned and went across the back porch and out.

Red Dog whined at her, and she dropped the suitcase and ran back into the house with his empty pan, got a hunk of stale cornbread from the bread box and crumbled it, scraped skillet grease over it and with reckless extravagance the rest of the beef stew, too. Wouldn't Red Dog be surprised at such food at 11 in the morning? Red Dog was so surprised, he got on to his legs for it, wagging his old red tail that was as thin and full of jagged points as a rooster feather.

Hopping and dodging the puddles of red water, she ran daintily in her high-heeled grey lizard pumps down the rut of a road across the west meadow. She felt happy as a lark this morning in her best shoes that weren't at all practical for travelling, she supposed, with their open toes and heels, but gave her such a lift! At the edge of the thicket, she turned and looked back at the farm. It wasn't the time of day she liked best. She liked just before sunset and just after sunrise, when the sun caught the tops of things and the level country was dotted with little bright green islands and the grazing cows had streaks of red fire along their straight backs. Red and green like a Christmas tree, she'd said 14 months ago when she'd come here to live with Clark, the land always so cool and fresh as if a light shower had just stopped falling and the sun had come out. It'll be Christmas from now on, Clark, she said, feeling like the end of a movie, and the teeth bit ruefully for another delicious instant of self-pity. Goodbye to the long brown house, the cow barn and the henhouse and the little privy!

The northbound bus wouldn't pass for nearly an hour, she knew, so she went on across the highway and into the other woods where there was a brook, and sat down

continued on page 56

'In the evening a woman should be strong. She should try to be seductive'

Below: Gerard Pipard talking to Vicki Station. Right: Pictures taken at the Fashion Ball, Grosvenor House, Park Lane, on November 11, by Alexander Sanderson

John Carter

"This youth movement in England amuses me. It doesn't impress me – it amuses me. After all, you needed it, didn't you?" But Gerard Pipard was in London for four days just to see everything happening – and down at 'Dolly's' he looked amused, all right. He had taken a close look at Carnaby Street, too. "But the belts are a little too wide, the collars too long, the prints too wild. Full of enthusiasm, but a little vulgar.

"Young people in England today are caught in a big reaction, their enthusiasm is exciting, and their way of life much less hypocritical. But really this is not the good time. In five, maybe ten years, things will be much better. And the things accomplished then will have real importance. For now, I think that the young designers must become more positive – a stronger difference between one and the other. Ready-to-Wear has youth, quality, wit and style. But what it does not have is class. This is why I moved into couture. Now I am my own master, and all the people who work, they do everything with such love. I would prefer to dress few people with personality than to see my clothes everywhere. Personality is the most important quality. If I saw 10 girls in a coat of mine, there would surely only be one I liked. I would hate that. Of course it surprised them at Nina Ricci that I was so young. We had a few problems at first because they didn't quite understand my feeling of couture, but now things are going very well commercially, so all is well.

"The idea that I hate most in fashion is uniform – and this has nothing whatever to do with Communism. Looking into the future, people seem to see white space dresses and rigid rocket suits. For me, the opposite. If people wear space suits for work, to relax they need to escape to feathers and fur."

Haven't we been escaping that way all along?

"Yes, but not in a rocket. In the evening a woman should be strong. She should try to be seductive, because after all, that is the reason for her dressing well. In the day a modern woman does the job of a man and dresses for an active life – but in the evening she must be attractive, or very soon she will realise her mistake and then be sorry.

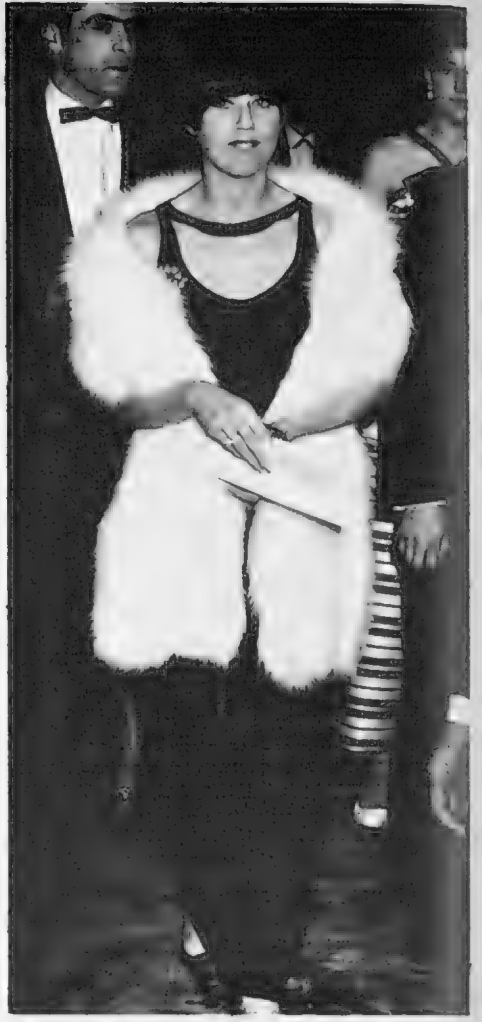
"Age is less and less important in fashion now. We are evolving away from age, towards expression of personality. And in the same way, evolving away from the importance of price, towards the real excitement of the object itself. For example, I can be just as excited about a shirt I buy for almost nothing from Saks Fifth Avenue, as with a suit just made for me by my tailor in Paris. Once I arrived in New York without a *smoking* – I hated them – uniforms – and I had to go to a ball. So I rush to Macy's and buy one for 80 dollars, and it is marvellous. Much as I hate everyone to wear the same, men must wear black at night as a background for women in their colours. Anyway, I don't mind: black suits me."

What about the future of couture?

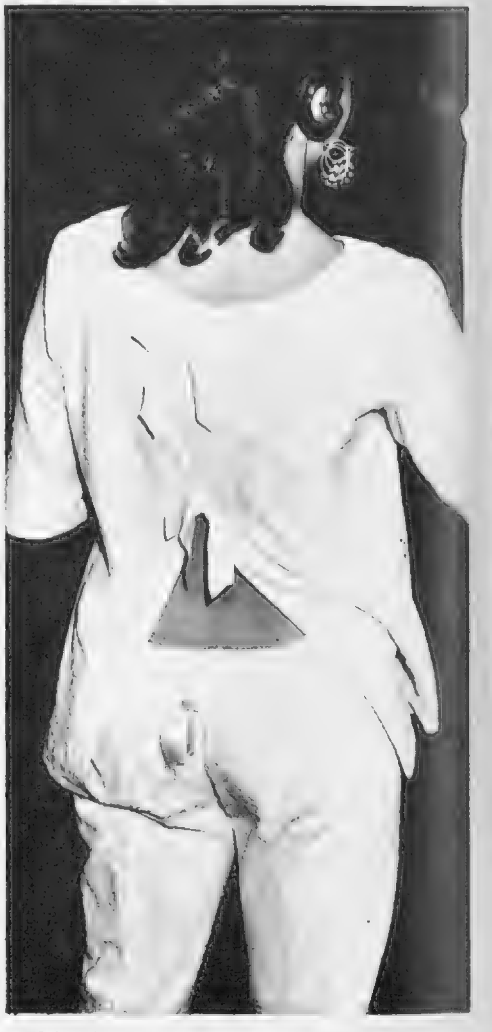
"Couture will have to change eventually, of course. But it should be a gradual change. Probably towards the American approach to ready-to-wear. Still expensive, and very well made. But Paris is still the centre of the world for all things that are beautiful."

Do the short London skirts shock you?

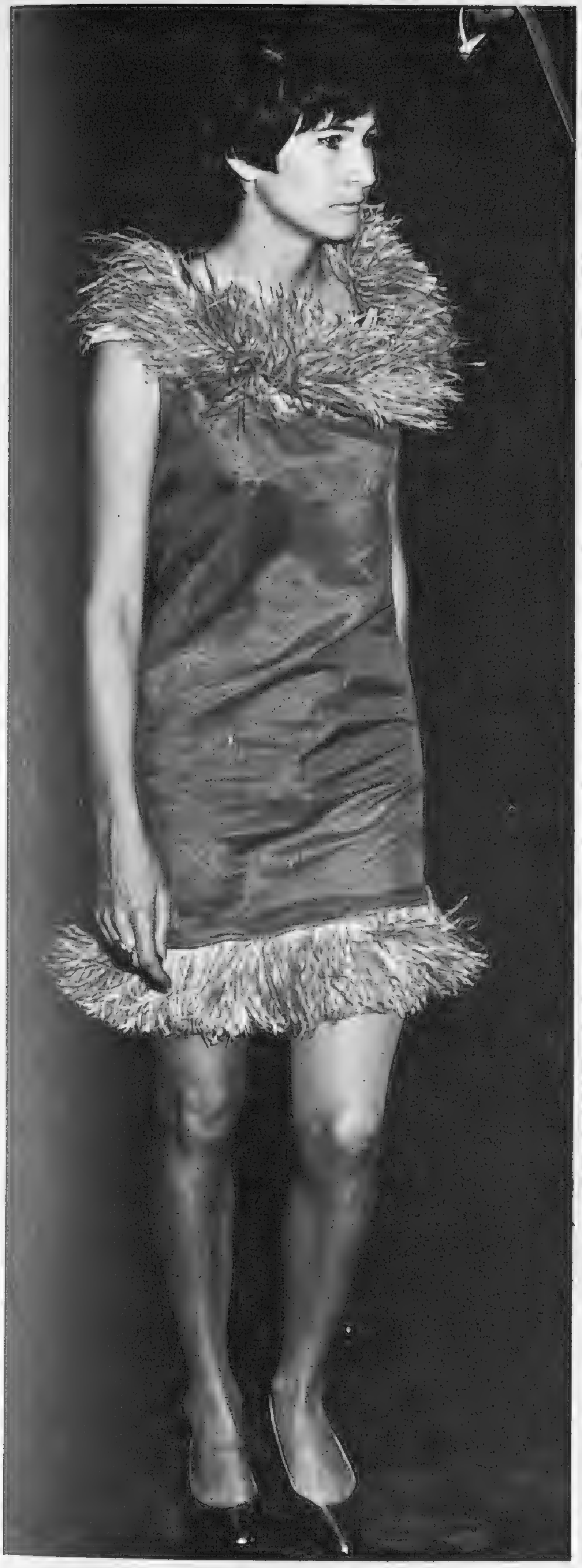
"No, not at all. But then I'm not easily shocked. Actually, I think that modern furniture in London is even more exciting than the clothes. I have bought that beautiful tall chrome lamp from those young people in the Fulham Road. In fact, I'm exchanging all my antiques for modern furniture now. It is so much more actual, functional and immediate. It's good to be surrounded by things of the present. And after all, you can get tired of feeling guilty for bumping into a Chippendale chair. Yes, I love to work in France, love travelling everywhere, but I think now that I would like to live in London. The atmosphere is good. And the people amuse me."



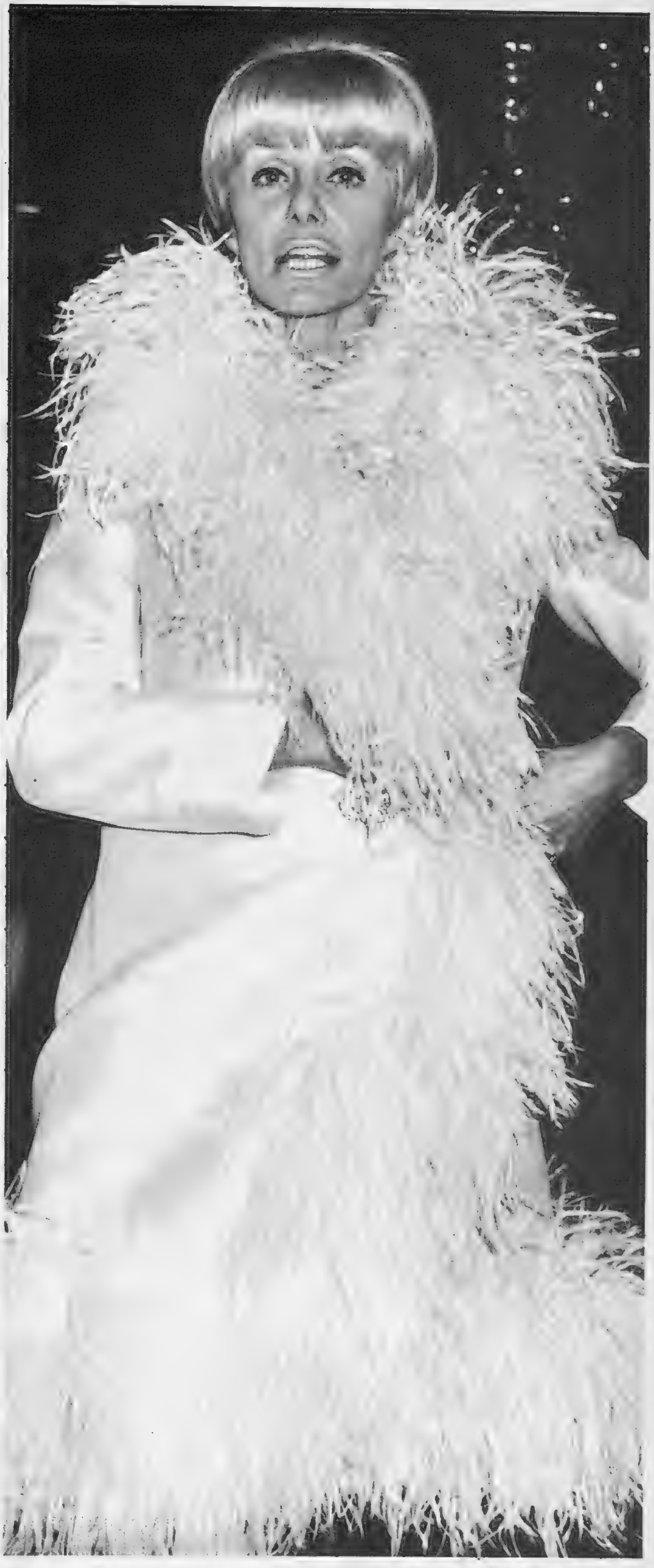
Mrs Jeffrey Sion wearing black silk cloque with a white fox stole



This dancer wore a white lace trouser suit with satin ribbons



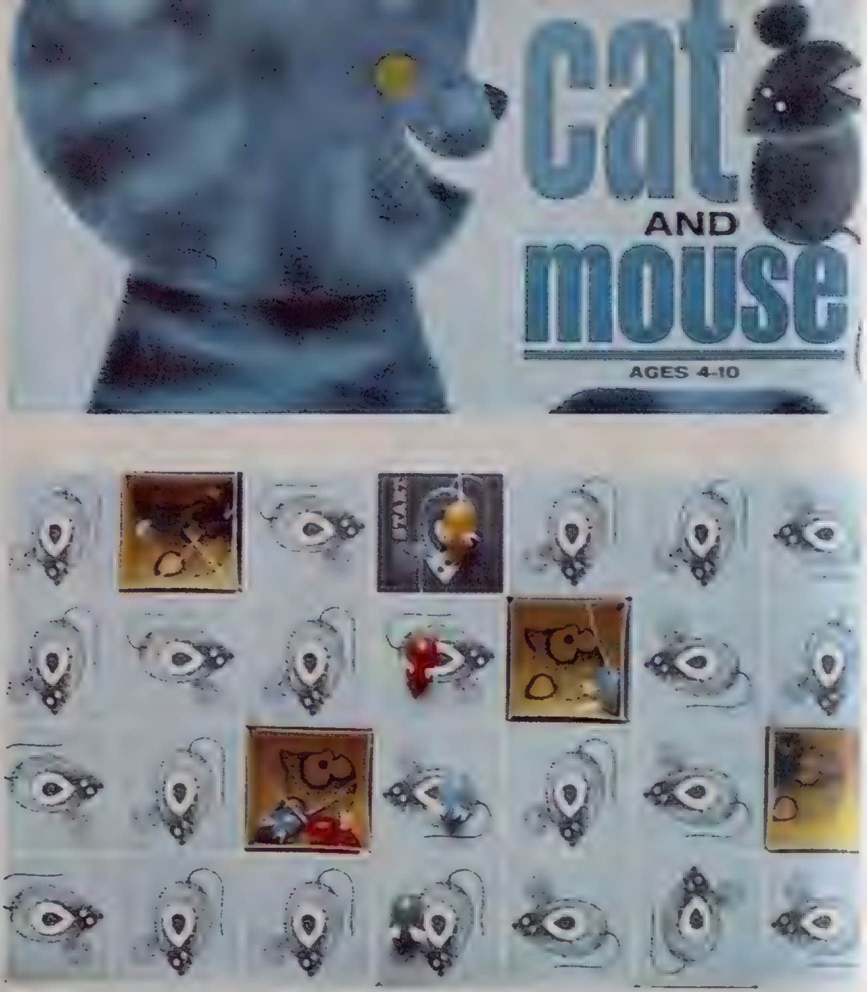
Miss Marie Scott in a mauve silk shimmy shift with matching marabou feathers round neck and hem which she made herself



Miss Joan Worth in white silk ziberline with ostrich froth and diamond butterfly clip

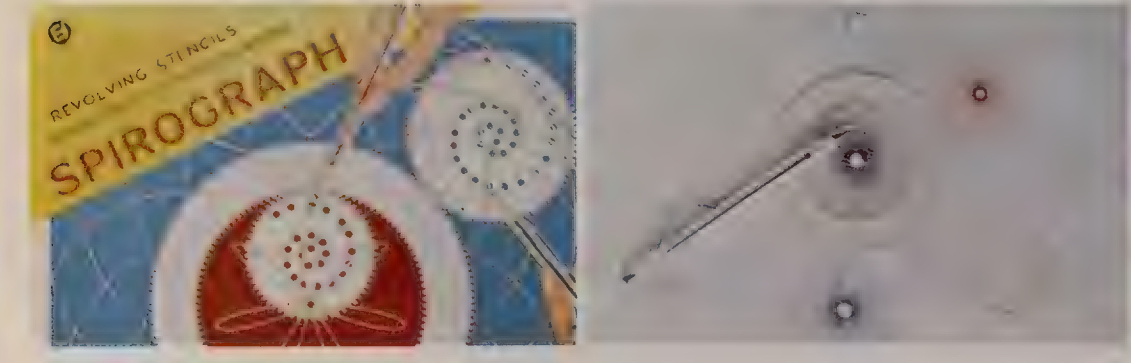
C is for Casa Pupo and Cut glass goblets in a range of dark colours. 19s 6d each

D is for Debenham & Freebody and a Dior brooch in turquoise and gilt. 10 guineas



G is for General Trading Company, and Games. This one is called Cat and Mouse, costs 12s 6d, and is aimed at four to ten-year olds

F is for Fortnum & Mason and Food; their game pie costs £2



A is for Abbatts toyshop, and for Arithmetical Arabesques. Make them with this Spirograph: 35s for equipment, paper, Biros and instructions. From Paul and Marjorie Abbatt

H is for Harrods, and for Hedgehogs; especially hedgehogs that run on wheels and cost 19s 11d

london life

DIRECTORY OF CHRISTMAS SHOPPING

part 1

A-H

A

Abbatt Toys. Paul & Marjorie Abbatt, Ltd. 94 Wimpole Street, W 1 (LAN 3884)

Type of present: Toys that can be given with a clear conscience; all safe, many educational. Specialize in small versions of grown-up gadgets that really work (their gardening set is for small dedicated gardeners, not just to play with) and, for smaller children, carved toys in beautifully smooth shapes. New this year are American log cabin construction sets for 7 to 10 year olds, new dolls from Switzerland, and a pattern-making gadget called the Spirograph (see picture, left).

Gift wrapping: No.

Christmas opening hours: As normal, 9 to 5.30; 9 to 1 on Saturdays.

Parking: Almost entirely on meters in this district; for this reason many Abbatt customers prefer to shop by mail order from their catalogue (write or phone for it). They will, of course, send off orders as near to Christmas as they can, but suggest it would be safer to order as near the beginning of December as possible.

Army & Navy Stores, Victoria Street, SW 1 (VIC 1234)

Type of present: Department store where you can buy nearly anything. Catalogue for ordering by post. Specialize in food hampers and cases of wine, and motor accessories in special gift wraps. This year they have a super-large toy exhibition on the third floor, with demonstrators showing how to work tricky mechanical toys. Also "Gifts at Guineas" counter in the men's department on the ground floor, and four gift boutique stalls stocking present ideas. Display of Christmas cards wrappings, decorations in the circular room on the first floor.

Gift wrapping: Gift wrapping service in the stationery department, where you can choose the wrappings yourself. Prices depend on the size of the present and the glamour of the wrapping.

Christmas opening hours: From November 29 to 22 December close at 6 on Monday, Tuesday and Wednesday, and 6.30 Thursday and Friday. Friday 24 December close at 5 p m. Saturdays from November 27 open until 1 p m.

Parking: No car park and they are on the fringe of meter area (6d for 15 minutes). Nearest tube station is St. James's.

Asprey, 165 New Bond Street, W 1 (HYD 6767)

Type of present. Best known for its jewellery, gold accessories such as cigarette cases, powder compacts, silk scarves, super handbags in leather and crocodile, watches and beautifully equipped games chests. A good place to get other people to buy presents for you—prices tend to the luxurious, though it is possible to buy perfectly reasonable presents here. Service is equally excellent whether you've come in to buy a £2,000 bracelet or a note pad. They are not doing anything special for Christmas, but they hardly need to.

Gift wrapping: Yes, and there is no charge.

Christmas opening hours: Normal hours are 9 to 5.30, 9 to 1 on Saturdays. Will be open from 9 to 4 on Saturday 18 December, and 9 to 5 on Christmas Eve.

Parking: Not easy round Bond Street—best chance is probably a meter in Berkeley Square (6d for ¼ hour) or, frankly, a taxi.

B

John Barkers, Kensington High Street, W 8 (WES 5432)

Type of present: Large department store that traditionally concentrates on children at Christmas. This year are running a Father Christmas trip (lower ground floor), which involves taking a gnome chariot ride to Goblin land where you meet Father Christmas. Costs 2s 6d including a present, and adults can accompany children for 1s, unless they want a present too, when they pay 2s 6d like anybody else.

Gift wrapping: Yes.

Christmas opening hours: From 29 November to 23 December, open to 6 p m, Thursdays to 7 p m; Saturdays to 1 p m. Close at 1 p m Christmas Eve.

Parking: The private car park under Derry & Toms is for Barkers' customers too; 1s for first two hours, 1s for each subsequent hour. Barkers also have an arrangement with the National Car Park in Young Street for their customers, who should show proof of shopping with receipts or credit cards; 1s for 2 hours and 6d for each subsequent hour.

C

Cartier, 175 New Bond Street, W 1 (HYD 6962)

Type of present: Notably jewellery and gold objects; cigarette cases, vanity cases, bracelets, watches for men and women. You can spend almost anything you like here, from £8 for a gold bracelet to £50,000 for a solitaire diamond ring.

Gift wrapping: Will gift-wrap on request for no charge; but their traditional red leather cases are probably gift wrap enough to suit most people.

Christmas opening hours: Normal hours, 9.30 to 5 on weekdays; on the three Saturday mornings in December will be open until 1 p m.

Parking: Pretty difficult round Bond Street; they suggest customers use the Albemarle Street entrance where there are meters at 6d for ¼ hour, but let your chauffeur worry about that.

Casa Pupo, Pimlico Road, SW 3 (SLO 6366)

Type of present: China, glass, ceramics, all from Spain. Famous for their Spanish rugs and their white pottery. This year they have heavy glass goblets in marvellous murky colours (see picture left) for 19s 6d each, and new glass candleholders in plain glass colour, but barley sugar stems.

Gift wrapping: All presents wrapped in their own decorative paper. No charge is made.

Christmas opening hours: As normal, 9.30 to 6, 9.30 to 5.30 Saturdays.

Parking: No meters in this area, and they say parking shouldn't be too difficult.

Choses of Hampstead, 80 to 82 Heath Street, NW 3 (HAM 3075)

Type of present: Table and kitchenware, practically anything for a house, including china, glass, cutlery, furniture.

Gift wrapping: Yes, in their own paper (no charge) or they supply carrier bags.

Christmas opening hours: Normal hours are 9 to 5.30 weekdays except Thursday, when they close at 1 p m, 9 to 6 Saturdays. Open until 7 p m on 10, 17, 22, 23 and 24 December. From 10 December onwards the shop will stay open Thursday afternoon.

Parking: No meters, and parking should be reasonably easy.

D

Debenham & Freebody, Wigmore Street, W 1 (LAN 4444)

Type of present: Grand and luxurious department store, good for accessories like gloves, scarves, stockings, scent and make-up. This year have a display o Christmas presents in the central hall and a large range of Christmas decorations. Also have installed a gift hostess just inside the main doors, who supervises the free gift wrapping service, and does a special gift wrapping service for 2s a parcel.

Gift wrapping: Yes, see above.

Christmas opening hours: Will be open on the four Saturday mornings before Christmas from 9 to 1 (starting Saturday 27 November) and will stay open until 7 on Thursdays.

Parking: Their car park off Welbeck Street is open from 10 a m; costs 2s 6d an hour up to 2 hours, 2-3 hours 3s 6d, 3-4 hours 4s 6d, 4-5 hours 7s 6d.

Dickins & Jones, Regent Street, W 1 (REG 7070)

Type of present: Good for presents for women; large jewellery and perfumery department, good belts and lots of pretty clothes. Have a Christmas card department, and an extended haberdashery department for small presents.

Gift wrapping: Yes; choice of five different wrapping papers, costs 2s for box,

continued overleaf

DIRECTORY OF CHRISTMAS SHOPPING

D

paper and ribbon, 3s for pom-pom ribbon bow, 3s 6d for box, paper and artificial rose.

Christmas opening hours: From Monday 29 November to Thursday 23 December will be open until 6 p m on Mondays, Tuesdays, Wednesdays and Fridays, and until 8 p m on Thursdays, 1 p m Saturdays. Christmas Eve will shut at 1 p m.

Parking: Difficult round Regent Street unless you're lucky with a meter; nearest tube station is Oxford Circus.

F

Fenwicks, Old Bond Street, W 1 (MAY 9161)

Type of present: Everything for women, and if you want to give someone the latest fashion gimmick the chances are you'll find it here, from watch straps to pyjama suits. This year have an extended gift department on the ground floor, a large selection of Christmas cards, and a mixture of presents in the notions department.

Gift wrapping: Yes, have a gift-wrapping service in the corner of the gift department on the ground floor. Costs from 2s 6d upwards.

Christmas opening hours: Close at 5.30 weekdays (except Thursdays, 7 p m) and Saturdays at 1 p m. Close 4.30 Christmas Eve.

Parking: They suggest the best place to find a meter is in Grosvenor Square (6d for ¼ hour). Nearest tube station is Bond Street or Oxford Circus.

Fortnum & Mason, Piccadilly, W 1 (REG 8040)

Type of present: Traditionally the place to buy luscious presents of food like the game pie in the picture on page 50. They have enlarged their toy department to make a toy fair on the second floor. This year the bells of their clock will play a Christmas carol at each hour between 8 a m and 11 p m.

Gift wrapping: Gifts can be wrapped in Fortnum's own paper as a free service; if you want special decoration on the parcels it will cost from 5s to 15s 6d, depending on how much time and material is used. Papers and ribbons can be chosen from the wrapping department on the third floor.

Christmas opening hours: Will be open every week night to 6 p m until Friday 24 December, and to 1 p m on Saturdays.

Parking: Chancy, unless you find a meter; they say most customers arrive by taxi or chauffeur-driven car. For those who don't, the nearest underground station is Piccadilly Circus.

G

Galts, 30 Gt Marlborough St, W 1 (REG 0829)

Type of present: One of the best toyshops around; this year they have, for the Christmas period only, a toyshop in Woollands (see next week). Their own shop has recently doubled in size, and they have a new department for older children. In it you can buy construction sets from which children can create things themselves without following detailed instructions; a paper collage set, for instance, containing all kinds of textured and coloured paper, stars and mosaics, for 19s 6d. Also sell wall charts which as well as looking attractive give detailed information on three factual subjects (birds, the sea, and aviation) and one fantasy one (fairytale landscape with characters from fairy tales and nursery rhymes) from 15s to £1.

Gift wrapping: No.

Christmas opening hours: Normal opening hours are 9 to 5.30 and 9 to 1 on Saturdays. Will be open for Christmas from 9 to 6 (9 to 7 on Thursdays) and 9 to 2 on Saturdays.

Parking: There are plenty of short-term meters (6d for ¼ hour) and they reckon with luck you should be able to get in and out on 6d.

Gamages, High Holborn, WC 1 (HOL 8484)

Type of present: The place to go to for garden and construction tools, garden furniture, motor-car accessories, aquaria. Have an extended toy department called Alice in Legoland, featuring moving models made out of Lego construction toys. Father Christmas can be seen for nothing, but a gift from him costs 2s 6d.

Gift wrapping: No.

Christmas opening hours: From November 29 till 6 every evening, Thursdays until 7. Saturdays 1 p m.

Parking: Gamages have an arrangement with the public car-park opposite (in High Holborn); you can get one hour's free parking for every £1 you spend in the store, with a limit of three hours.

General Trading Co, Sloane Street, SW 3 (SLO 0411)

Type of present: Glossy accessories for houses; very good and imaginative kitchen department, large china and glass department. Among their toys they have a good collection of games, ranging from the one in the picture for 4- to 10-year-olds, up to a war-game called D Day for rather clever adults.

Gift wrapping: Yes; they sell Christmas paper, ribbon and tags, and will gift wrap for from 1s 6d upwards, depending on the size of the parcel.

Christmas opening hours: Monday 6 to Thursday 23 December 9 to 6.30 (except Saturday 11, 9 to 1). Saturday 18 December, 9 to 6.30. Christmas Eve 9 to 1.

Parking: Yellow line in front of shop, but you may have a chance in one of the surrounding streets or squares. Nearest tube station, Sloane Square.

Gorringes, Buckingham Palace Road, SW 1 (VIC 6666)

Type of present: Toy fair on the second floor. Christmas cracker and card bar on the first floor, candle shop on ground floor. "Gifts for Him" and "Gifts for Her" counters dotted all round the shop; gourmet shop enlarged for Christmas, selling special food hampers. Their golden gift cases are parcels wrapped in gold foil, costing from 45s to 10 gns, and with different themes; Dinner by Candlelight, containing candles, dishes, a bottle of wine is one, another is a cheese party box, with cheeseboard, knife, and jar of Stilton.

Gift wrapping: Yes, from 3s.

Christmas opening hours: Normally Gorringes don't open on Saturdays, but until the Saturday before Christmas they will be open to 1 p m. On weekdays until Christmas Eve will be open to 6; Wednesday and Thursdays to 7 p m.

Parking: Gorringes have an arrangement with the Meyer Bros. multi-storey car park in Buckingham Palace Road (corner of Eccleston Street). You can leave your car there and a Gorringes car will pick you up and take you to the store, where you get a car park voucher from the desk by the main door. (2s 6d for 2 hours 5s for 4). When you have finished shopping you are driven back to the car park.

Gucci, 172 New Bond Street, W 1 (MAY 2716)

Type of present: Leather goods all made in Italy, mostly expensive, but a Gucci handbag is worth having. This year have imported giant fountain pens for desks, covered in brown, green, red or black leather, £10. Also possibly the last word in hidden conspicuous consumption, gold collar stiffeners at 6 guineas a pair. Gift vouchers.

Gift wrapping: Everything is packed in a Gucci box with gold paper and ribbons, at no charge.

Christmas opening hours: Normal hours are 9 to 5.30, and 9 to 1 on Saturdays. During the last week before Christmas will stay open till 7.

Parking: Entirely on meters, if you can find one, at 6d for ¼ hour.

Continued on page 54

Ultra short Mondrian petticoat in black and white nylon jersey, 3 gns from Neatawear

Neatawear 328 and 494 Oxford St W1 (LAN 9511) and all other West End branches

DIRECTORY OF CHRISTMAS SHOPPING

H

Habitat, 77 to 79 Fulham Road, SW 3 (KEN 3277)

Type of present: Kitchen gadgets, furniture, furnishing fabrics. Are stocking extra linens, gadgets and glassware during Christmas, and have an extended toy supermarket on the ground floor. Write or phone for their illustrated catalogue containing around 350 ideas for presents.
Gift wrapping: No.
Christmas opening hours: Closed all day Monday. Open 9.30 to 6 Tuesday, Wednesday, Friday, Saturday. 9.30 to 8 Thursdays.
Parking: They are not on the meter zone and say it is usually possible to find a space in one of the side streets.

Halcyon Days, 14 Brook Street, W 1 (GRO 5784)

Type of present: Pretty, frivolous, feminine bric-à-brac. Crystal and gilt table decorations. Specialize in small clocks. Christmas theme this year is champagne and candlelight. New silver table-centre to hold tapers and flowers. Small crystal and ormolu taper-holders for £2 10s. New Continental champagne glasses.
Gift wrapping: Yes; their own gold and grey paper tied with thick gold cord, decorated with a swag of gold lace. All parcels are wrapped free of charge.
Christmas opening hours: From 13 December, 9.15 until 6 p m every week day, Saturdays 9.15 to 1. Saturday 18 December 9.15 to 5 p m. Friday 24 December, close 2 p m.
Parking: On meters only, 6d for ½ hour.

Hamleys, Regent Street, W 1 (REG 3161)

Type of present: Large and enormously comprehensive toy shop. Have recently started a new department called the First Five Room, with toys and clothes for pre-school children. Have one floor which is completely mechanical, selling trains, tools, racing car sets, science equipment. New record department with records for children, adults and teenagers in different sections. Self-service department for small toys for Christmas stockings.
Gift wrapping: Have no special service, but will gift wrap for you if you buy the materials in their wrapping department.
Christmas opening hours: Open weekdays until 6 p m, except Thursdays, 7 p m. Close at 1 on Saturdays. Open on Christmas Eve until 4 p m.
Parking: On meters and not too easy.

Harrods, Brompton Road, SW 1 (SLO 1234)

Type of present: Anything that anyone could possibly hope to give or get. This year they have a Christmas bazaar in the central hall on the ground floor with gift ideas from all over the store . . . A Treasure Island toy fair on the third floor . . . a gift carousel in the man's shop with presents for women . . . from 4 December, Gifts for Grown-ups on the third floor, with presents under 10s for children to buy for their parents.
Gift wrapping: Yes, on the fourth floor, costs from 3s 6d upwards.
Christmas opening hours: Normally open 9 to 5, and 9 to 7 on Wednesdays, 9 to 1 on Saturdays. From 29 November will be open from 9 to 6 weekdays (9 to 7 Wednesdays).
Parking: Customers' car park off the Old Brompton Road (about 50 yards from Harrods towards Beauchamp Place).

Next week—I to Z

Long white nylon lace nightdress, double layered, with a low plunge of ruffles at neck and gathered under the bust, £2 19s 6d at Fenwick. Also a short version at £2 9s 6d, both in pale pink and pale blue too. Out of sight, a new body corselet by Warners, 10 gns at Harrods

Fenwick Ltd, 63, New Bond St, W 1 (MAY 9161) Harrods, Knightsbridge, SW 1 (SLO 1234)

Short nightdress with pleated skirt in cream nylon joined to a grey-blue lacy plunge-necked top exclusive to Fortnum & Mason at 13 gns

Fortnum & Mason, Piccadilly, W 1 (REG 8040)

Black & white Mondrian panty girdle, 3 gns from Neatawear

Neatawear, 328 and 494 Oxford St, W 1
(LAN 9511) and all other West End branches

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and washed the red mud off her heels with a piece of Kleenex. The smoke from her cigarette was exactly the colour of the Spanish moss. It drifted upward as slow and unbroken as if she sat in a nice room somewhere talking. She sprang to her feet at the sound of a motor, but it was only a big gasoline truck coming up from New Orleans, and then she did hear the bus purring around the curve and she should have known the gasoline truck wasn't it, because her heart jumped now as if all the happiness in the world lay in the bus, and she was out in the road waving her arm before she knew it. The many, many times she'd watched the bus go by without being able to catch it!

And now she was climbing aboard, the floor rattling and swaying under her feet, northward.

"Where're you going, ma'am?" the driver asked.

She almost said Mobile, but she laughed and said, "Birmingham," instead, which was where her sister lived. "But I'd like to go to Alistaire first." Alistaire was just a little town in northern Louisiana where she'd stayed overnight once with her parents when she was a child, and she'd planned on stopping there for a couple of hours on her way to Birmingham. She paid with the 10 dollar bill she'd taken from Clark's pocket that morning. Besides that, she had nine dollars saved out of grocery money when Clark had used to let her go with the Trelawneys to Etienne Station.

The bus was so crowded, there were three or four people standing, but when she walked up the aisle, a young man in blue overalls got right up and gave her his seat. "Thank you, sir," she said.

"You're welcome, ma'am," the young man said, and stood in the aisle beside her.

The woman next to her had a little boy asleep in her lap. His head pressed roundly against Geraldine's thigh. In a moment, she thought, she would ask the woman a question about her child, she didn't know what as yet. Loosening the imitation sable furpiece around her neck—she'd just realized from the dark blue splotch under the arm of the young man that it was really quite hot today — Geraldine settled back to enjoy the ride. She smiled up at the young man and he smiled back, and she thought: how nice everybody is on the bus and they know by looking at her she's just as nice as they are. And what a relief it was, too, not to have Clark along, accusing her of wanting to sleep with the young man in blue overalls, just because she'd accepted his seat! She shook her head deploringly, felt a curl come undone over her ear, and casually tucked it back. And accusing her of flirting with Mr. Trelawney when everybody knew Mrs Trelawney was her best friend and always was along when they drove to town, which was the only time she ever saw him.

"Women that sleep with ten men at a time never get pregnant!" Clark's voice boomed out from the privy before he banged the door to, and fidgeting, Geraldine leaned toward the woman beside her and asked, "Do you have many children?" and the woman gave her such a long, funny stare that Geraldine almost laughed out loud despite herself before the woman answered:

"Four. That's enough."

Geraldine nodded, and glanced up at the young man standing by her who shifted and smiled down at her, showing pink gums and big white teeth with one upper molar missing. Young and shy and lonely, Geraldine thought, almost as fine as the young sailors in Mobile, only not so handsome as most, but she edged away from him nevertheless, because the blue overalls seemed to be rubbing against her shoulder in a way she didn't like, or was she getting just as prudish as Clark? Oh yes, if they asked her any questions, she'd tell them what a prudish old maid Clark really was, not even fulfilling his marital duties, not that she cared, but she'd heard of a lot of women suing for divorce just for that. Then accusing her of not being able to have children! Everyone in Etienne Parish knew Clark was strange. He'd served a jail sentence for swindling a business partner when he was young, and not so long ago people couldn't remember had been clapped in jail for preaching religion, but preaching like a maniac and nearly killing a man who had disagreed with him. Geraldine crossed her legs and pulled her skirt down.

THE bus made her feel safe and powerful, as if she were the centre of a mountain, or awake in the centre of a rather heavy, pleasant dream that would just keep on and on. She might stay on until her money gave out, then stop off and take a job somewhere. She'd go back to her own name, Geraldine Ann Lewis, plain and simple, and rent a little furnished apartment and potter around every evening cooking things, going to a movie maybe once a week and to church Sunday mornings, and be very cautious about making friends, especially men friends.

The little boy's head pressed harder against her thigh, the bus turned, and she saw they were approaching a town. She didn't know it, she thought excitedly, but she did. It was Dalton.

And if anyone cared to question her as to why she had done what she did, she thought as she made her way down the aisle, taking her suitcase with her, she would tell them the whole story, how Clark had said he loved her and asked her to marry him and live with him in his house near Etienne Station, north of New Orleans, and how she had cooked and cleaned and been the best wife she knew, and how as the months went on she saw that Clark really hated her and had only married her to be able to pick on her and—she saw it clearly now—had deliberately chosen a wife from a place like the Star Hotel so he could hold it over her and make himself feel superior. She poked her straws through the hole in the top of the milk container.

"Hey, cain't you say nothing, girl?" It was the young man in blue overalls grinning down at her, the sudden burr of his voice making her think first of a man who'd bent down to say something to her in a wheatfield once where she'd come with her father to watch the threshing, then of the sailors' voices in Mobile, and fear dropped like a needle through her from head to foot before she could even wonder why she'd thought of that wheatfield she hadn't thought of since, and she turned away, leaving the 15 cents on the counter, not knowing if it was his or hers, replying, strangely breathless:

"I just can't talk just now!"

She'd been riding several minutes on the bus before she noticed the young man in blue overalls wasn't aboard. If he got himself a girl in Dalton, she hoped she'd be a nice girl. But maybe he was just going home to his folks, why should she even think he was going to a girl? She'd stop thinking things like that once she got far enough away from Clark. Clark wouldn't even let her ride to Etienne Station with the Trelawneys any more. She could let them know about the last time she'd gone with the Trelawneys, when Clark had been off somewhere for two days and there'd been no food in the house. He'd knocked the groceries out of her arms and slapped her face, back and forth, not saying a word, until she just collapsed on the groceries, crying as if her heart would break. And the scar from the belt buckle, she could show them that.

Without looking at it, she massaged the U-shaped scar on the back of her hand. Since she had got on the bus, her hands had never been still, the long backward-bending fingers clamping the soft palms symmetrically against the corners of her handbag, only to fly off to some other perch, as if she kept trying to pose them properly for a photograph. Her lizard pumps stood upright, side by side on the vibrating floor.

ALISTAIRE was the next rest stop. She didn't remember too much about the town except the name, or perhaps the town had changed a good deal in ten years, but the name was enough, and the fact she'd spent one of those happy, carefree nights in a tourist home with her family on one of their summer vacations. The sun was already down, so she decided to stay the night and get an early start tomorrow, as her father had used to say on their tours in the car. "Where you reckon we'll sleep tonight, papa?" she or her sister Gladys would ask him from the back seat, where the khaki blankets and the picnic lunch and probably a watermelon would be tied up and stowed away in such apple-pie order it was a pleasure just to crawl in the little space beside her sister. Her father'd say, "Lord knows, sugar," or maybe, "Guess we'll make Aunt Doris' by tonight, Gerrie. Remember your Aunt Doris?" which was almost as exciting as a new tourist home, because like as not she'd have forgotten her aunt's house since the year before. Wouldn't she like to forget Clark's house in a year's time, too, but the memory didn't work like that once you were grown, she knew. She remembered the Star Hotel only too well after 14 months, every six-sided tile in the brown and white floor of the lobby that always smelt of disinfectant like a clinic, and the view from her room window of the lighted glass star that hung over the entrance.

Not far from the bus stop, she found a house with a TOURISTS sign on the front lawn, and though the woman seemed a little suspicious at first because she didn't have a car and then because she didn't have a man—but what could be suspicious about not having a man?—she was soon in a clean, very tastefully

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c'est

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you

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for the
casual
you

TIGRESS
for the
uninhibited
you

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furnished front room all to herself. Geraldine bathed in the bathroom down the hall, lifting the washrag so the water ran caressingly down her arms and legs, thinking—"How long it's been since you've been my very own!"

She put on her nightgown and went right to bed, because she wanted to lie in the dark and think. No one would likely find Clark for three days, she thought. His cheeses were due at Etienne Station tomorrow, but they were used to his being a day late when he was on a bender. And since this was Thursday, the Trelawneys weren't likely to stop by until Saturday when they went to town, if then.

"I married you to help you, but the truth's not in you. You are the first entirely evil human soul I ever saw and it's my everlasting curse that I'm married to you!"

She spread her legs restlessly under the sheet, and brought them close together again like scissors. The crisp new sheet rattled about her with a sound like thunder. She pressed her fingertips harder into her thighs. Her mother in Montgomery would say, "Well, you did finally fill out, didn't you, child?" Geraldine turned on her side and let a few tears roll out, over the bridge of her nose and into the pillowcase, because her mother had been dead almost a year now. The wind gave a sigh that blew the bottoms of the curtains out, held them reaching toward her for a moment, then twirled them like two capes. And she let a few more tears roll, thinking of her and Marianne's apartment in Mobile and of how young and happy they'd been together when the fleet was first in. Oh, she'd tell them all about Mobile, too, if they wanted to ask her, she hadn't a thing to be ashamed of. It was the country's lawmakers themselves and the police who made money out of it who ought to be ashamed.

SHE wouldn't tell them about Doug, though, because it hadn't been his fault. She'd say she came to the Star Hotel accidentally when she hadn't any other place to stay, which was true. She could see herself telling it to some solemn judge with grey hair, asking him to judge for himself what on earth else she could have done—right up to the moment she lay here now in a strange tourist home—and she could hear him assuring her she couldn't have done otherwise. She'd come to Mobile with her friend Marianne Hughes from Montgomery to take factory jobs after they'd finished high school, but they'd had to take jobs as waitresses until the factory jobs were open. She and Marianne had had a little apartment together, and she'd been able to send 15 dollars a week home to her mother, and they hadn't been there any time before the fleet came in. Not even the fleet, just a couple of cruisers and a destroyer stopping for repairs, but the city was suddenly full of sailors and officers, everything going full tilt day and night, and Marianne used to wake her up every morning at a quarter to six yelling, "out of bed, honey child, the fleets in at Mobile!" which might sound silly now she was grown, but at 18 and free as the wind, it had made her jump out of bed feeling like a million dollars, laughing and tingling with energy, no matter how tired she might be really.

She and Marianne would throw on their waitress uniforms and hurry down to the restaurant without even coffee, through the streets that would be full of sailors even then, some of whom they knew, some up early and some still out and maybe drunk, but by and large, she'd still say they were the finest, cleanest young men she'd ever met. There were always sailors in the restaurant for breakfast, and she and Marianne would tell them they were going to work in the marine supplies factory in five weeks, and the sailors would probably ask them for dates, and if they were especially nice looking, she and Marianne would accept.

Then Marianne married a chief petty officer, and she'd had to give up the apartment. She'd known Douglas Ellison, a pharmacist's mate from Connecticut, for about three weeks then, and they intended to marry, too, when they were absolutely sure they loved each other. She hadn't yet found an apartment, so Doug had got her a room in the Star Hotel and paid a week's rent for it. And he stayed with her a couple of nights—the first fellow she'd ever had anything to do with, despite what most girls in Mobile were doing, Marianne included. His ship had been leaving at the end of the week, but he was due back in a month, and then they were going to be married.

That was also the month the job was to have been open at the factory, but wasn't. And then—it never rains but it pours—she lost her job at the restaurant, because the girl who'd had it before came back, or so they said, from the marine supplies factory that was laying off instead of hiring. And suddenly there were so many people unemployed, one couldn't even get a job washing dishes in exchange for three meals.

SHE'D been ready to go back to Montgomery, when the Star Hotel told her they couldn't get her trunk out of the basement for several more days, and upped the bill twice what it should have been so she wouldn't be able to pay it, and when she threatened to call the police, told her if she did, they'd have her in jail. She'd gone out to tell the police anyway, and the doorman had stopped her. Didn't she know the Star Hotel was a house, he said. Oh, she'd known a lot was going on at the Star Hotel, what else could you expect with the fleet in and right on the waterfront, but she hadn't known it was a common brothel. And suddenly there were strangers standing all around her, pretending to take it for granted she was one of those women, too, laughing at her when she said Doug Ellison was her fiancé. They dared her to talk to a policeman, the police would have her in for 10 years, they said, and she got terrified. Some of the other girls there said they'd been in the same boat, but didn't mind now because what work was there to be found outside anyway, and it was easier than a lot of work, whereupon she lost the bit of dinner she'd just eaten. She couldn't eat and barely slept, and they started sending sailors into her room as if she'd have anything to do with them after Doug Ellison. But no letter ever came from Doug, she knew because Connie, one of the girls there, promised she would see she got it if it came. They watched the girls' mail, especially the outgoing, and she had to keep writing to her mother that she was still working at Carter's Restaurant, and very happy, hoping her mother would read between the lines, but her mother's cancer was getting worse then, and she never did. The sailors that came into the Star Hotel, even if they were fairly decent looking, made her sick that she'd ever felt gay hearing Marianne yell in the mornings, and sicker that she'd ever thought she would tell her grandchildren of the most exciting period in her life in stories that began, "When the fleet was in at Mobile, I was just eighteen . . ."

And if anyone chose to cast the first stone at her because she finally yielded, she would relate how they stopped putting enough food on her trays, and how all the girls, even Connie Stegman, advised her to cooperate and lay a little money by, because they didn't give a snap for her life itself. But when they found she was hoarding her money, they came and found it and took it, for the truth was they didn't trust their own doorman when it came to taking bribes. She threatened to kill herself and she meant it, so they sent her to Chattanooga with two other girls in a car, to a hotel owned by the partner of the Star Hotel manager. If anybody didn't believe her, let them go to Chattanooga and see the Blackstone Hotel standing there for themselves. Let them go inside and look around. She got so rundown at the Blackstone, they sent her back to the Star Hotel. It worked this way: there was a whole syndicate all over the South, and wherever business was heavy, they shipped girls, or if they thought a girl was about to make a break, they shipped her where she didn't know anyone.

Geraldine sat up at the knock on the door.

"Got everything you need?" called the frail high voice of the landlady.

"Yes—" She swallowed air, and her heart beat wildly. "Thank you."

"There's ice water in the pitcher on the dresser. Hope you weren't asleep, didn't see no light."

"No, I wasn't asleep," said Geraldine, beginning to smile.

"Awful early," said the woman pleasantly, sounding as if she turned away.

"Yes, it is." Geraldine wished she could think of something nicer to say. "Good night!" she called, and lay down on her back, still smiling.

And then Clark. She'd tell them about those four visits of Clarks' to the Star Hotel and every word he said, and just let them judge for themselves. She could still see him exactly as he looked when he stepped into her room for the first time, a really impressive man with his straight back and heavy black brows and moustache. He'd had on his square-toed boots with his trouser cuffs tucked into them and his long, nearly black jacket, and she'd thought right away he looked like some kind of a statesman or maybe an actor around the time of the Civil War. He was still and formal and hardly said a word or even looked at her until just as he went out the door, and she rememberd that look like no other, because it had scared her. If she'd only obeyed her instinct then! He had turned

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JAEGER-LECOULTRE

The Smallest Watch in the World

Kutchinsky

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LE GALION
Parfumeur à Paris
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LE GALION
FRANCE
PARIS

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with his hand on the knob of the open door and looked back at her over his shoulder, as if he might have forgotten something or as if he wanted to remember her because he hated her. She hadn't liked him at all, and when he came in a few days later, she'd been about to tell him to leave, when he just sat down and lighted a cigar and started talking. He wanted to know all about her, how old she was and how she happened to be there, and though his brown eyes were really quite kind, almost fatherly if it wasn't sacrilegious to say such a thing, she'd resented his idle curiosity and not answered much.

THEN the third time, he had brought her candy, and the fourth time flowers, presenting them with a bow, and the fourth time she'd told him the whole story and cried on his shoulder when he sat down beside her, because she'd never told anyone, not even Connie Stegman, that much. "What would you say if I asked you to be my wife?" he'd asked right out of the blue. "You think it over till I come back. I'll be back in a week." She hadn't believed him, but naturally she'd thought about it, about the farm he'd described in the flat country north of New Orleans, and the fancy cheeses he made for a living and the duck-callers he made out of wood and shipped to hunters everywhere—little wooden boxes with a cover that scraped and made a sound like a duck, he'd brought her one to show her—and she'd thought what a special kind of farmer he was, not just a dirt farmer but an educated gentleman. And the girls at the hotel told her how lucky she was, for Clark Reeder was a fine man even if he was over forty and a little old-fashioned, and Margaret the hotel director had told her how many girls had found themselves good husbands that way and how often the husbands came back and said what fine wives the girls made. So she'd thought about being mistress of a farmhouse that she would make neat as a pin and stock with good things to eat, but mainly of course she'd thought of being free and the next time he'd come she'd said yes. And like a bird out of a cage, she'd almost died of happiness at first, not even wanting the honeymoon Clark had suggested, just wanting to ge settled at home. She'd cooke and sewed and scrubbed ever inch of the place and been delighted to do it. But why eve tell them all that if they couldn' imagine it? Or how good it fe just to be treated like a huma being again, the way Clark ha said, "Herbert," speaking to M Trelawney, "I'd like you to mee my wife," presenting her on h hand as if she were a queen . . .

She was pumping water by th back steps and the pump wa acting queer, making a boon crash-boom whenever the wate gushed out, spilling all over th bucket but not filling it, and eve Red Dog was up looking at it Then she opened her eyes and discovered the sound came from out the window—a military band! Either a parade or a circus, she thought, jumping out of bed as gaily as when Marianne used to awaken her. The music was coming from a park a couple of blocks down the street where she saw a lot of coloured lights like a celebration. She whirled around and pulled her nightgown over her head.

Clark!

He'd still be lying on the back porch with the rag on his moustache, if the wind hadn't blown it off. She shimmied into her girdle. Well, so be it. Some actions were a necessity, like killing animals for food, or sawing through the bars of a prison to get free. And Clark's house had been a prison as bad as the Star Hotel, except he never touched

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Lindt
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RUM LINDT
LINDT CHERRY BRANDY
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ROSÉ
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her, saying she was too dirty for him. Clark set himself up as her saviour while telling her all the time she tortured him. Did it make any sense to torture her and torture himself, too? She made the two red arcs on her upper lip that Clark said made her look like a harlot but which were simply better for her kind of mouth, and combed what was left of the curls out into a short bob. She snatched up her handbag and went out into the hall, but on second thought came back and left her money except for one dollar in the pocket of her coat in the closet.

FROM the sidewalk, she could see a striped tent top and something like a ferris wheel lighted up and spinning, and could hear a man yelling over a loud speaker, and between the boom-crash-booms that were louder than anything, the band played a song she was pleased she could recognize as "The Stars and Stripes Forever." She looked down and concentrated on getting across the dark road in her wobbly high heels. Her heart was going like 60 and she really must stop and get her breath before she went one step farther. And it was only a church benefit at that, she saw by the streamer over the entrance: FIRST METHODIST ANNUAL WELFARE NIGHT.

"Ad-mission only twenty-five cents!" roared the voice on one note. "And dig down in your pockets for a second quarter if you're really thinking of entering the Kingdom of Heaven!"

Geraldine pushed her money through the high window. "I'll pay my two quarters."

"One?" a voice roared.

"One."

The music stopped as soon as she went in, and there wasn't any band, she saw, it was all from the merry-go-round that had a drum and cymbal machine in the centre that kept going. A final boom-crash shimmered into silence, and Geraldine stood staring at the still bounding horses on the platform that made a hollow rattly sound like roller skates on a wooden rink and for some reason excited her terribly. The roof of the merry-go-round was like a king's crown with gilt scallops hanging around the edge, each set with a blue or red light like a jewel. Suddenly something made her gasp, something blurred her vision with tears: she had been in this very spot before, been on this merry-go-round as a child, the time she'd passed through this town with her family. They might have stopped at the same tourist home for that matter. There was the ferris wheel way back under the trees and the parking lot with the curb around it where her father's big car had stood, and the separate booth that sold pink cotton candy, and the big ice cream parlour with an open porch all around it like a summerhouse—all just as it had been one night so long ago she didn't really remember. And laughing at herself, she hurried to buy her merry-go-round ticket.

The glare of white lights made her feel positively naked as she stepped on to the platform, but there were so many other grown-up people getting on—maybe some like her, coming back after many years—she forgot her self-consciousness and weaved right through the maze of nickel-plated poles to the pink horse she wanted. The boom-crash-boom started with a terrible din right in her ears, then music so loud she couldn't recognize it and had to laugh, and the pink horse rose slowly up and down. She felt herself sink again, and closed her eyes, letting it catch her up in swifter and swifter rhythm, pulling her outward so she had to hold on with both hands. She felt so happy, she could have cried. What was it, she wondered, with the music pounding in your

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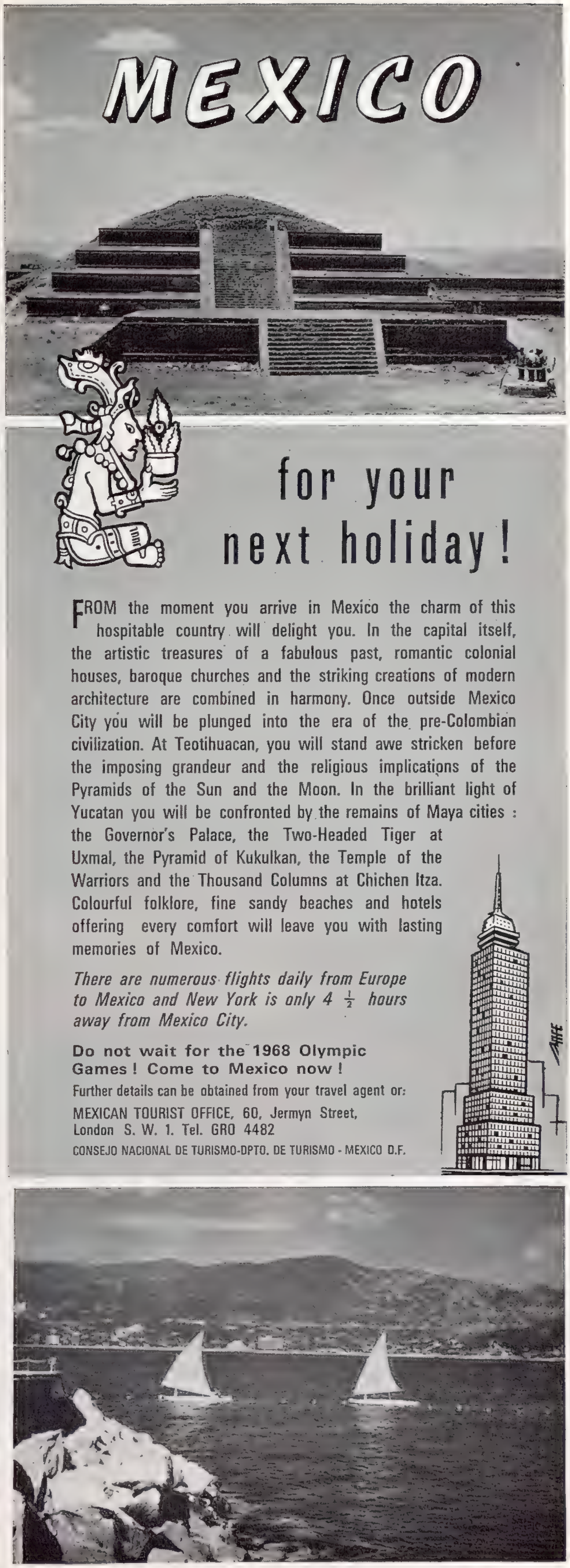

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ears and your two hands holding the pole and the small rise, small fall, so wonderful beyond all—Her throat closed, and she opened her eyes, seeing a blur of black trees and sliding dots of lights and a few figures standing at the edge of darkness smiling up. Where were her parents? She wanted to wave to them. Then her shoulders crumpled as if she had been struck and the tears fairly leapt from her eyes, because she knew it was only to be a child, with her parents waving and shouting to her to hold on, only to be astride the horse in a short dress and to be put to bed in less than an hour and to be too small to reach the bottom of the bed with her toes, and to get up tomorrow to ride in the back of the car, asking, "Where you reckon we'll sleep tonight, papa?" that was so wonderful, and it was all, all gone now forever. She felt her face twist with a tragedy too profound for tears, and deliberately she looked away from the people standing watching to the merry-go-round's centre where the scenic pictures showed "A Swiss Chalet," "Pike's Peak," "Venice" thinking quickly how she would tell them, if they asked her anything, how Clark had accused her of ever more disgusting practices, the worst he could think of, and how he brought men into the house on pretexts, just so he could accuse her of something later.

"Are you all right?" the man on the horse next to her asked, and realizing she'd been staring in his direction with what was probably a pretty funny expression, Geraldine said with a quick smile:

"Oh, perfectly all right, thank you."

She put her head up then, her eyes darting to look at this and that as if she'd never been so gay in her life. A young man in a grey tweed suit was waving at her from the other side of the merry-go-round, and she almost waved back, thinking she must know him, but she didn't. Or maybe he wasn't even waving at her, but she saw now he was, and she did know him, too. He was a boy she'd known in high school in Montgomery! His name was Frankie McSomething, she remembered.

Now he waved at her again, and she gave a little wave back, timid as if she were merely brushing something out of the air in front of her, and when he smiled wider, she saw the two creases down his lean cheeks and the bright brown eyes not slipping away shyly as they'd used to, but looking right back at her. Hadn't Frankie grown up! He clearly wanted to talk to her, and maybe they'd have a soda in the ice cream parlour and get re-acquainted and maybe like a fairy tale Frankie would fall in love with her again. He'd had a crush on her one term, but he'd been such a bashful, watching-from-a-distance sort of boy, nothing had happened. Well, she knew how to put men at their ease now.

SHE watched Frankie dismount as the horses slowed, and noticed how tall he'd grown and how clean-cut he looked with his collar and tie. She slipped down from her own horse. The platform was making the hollow sound of the roller skating-rink, but slower and slower, and there was a strange moment when she felt suddenly as sad and melancholy as autumn, really as sad as she'd ever felt in her life, so she had to force herself to smile as she stepped down to meet Frankie who was holding his hand out for hers.

"Is your name Ger—Geraldine?" he asked, making her laugh, because he was still as bashful as ever after all.

"Yes, and you're—Frankie?"

He nodded with a smile and led

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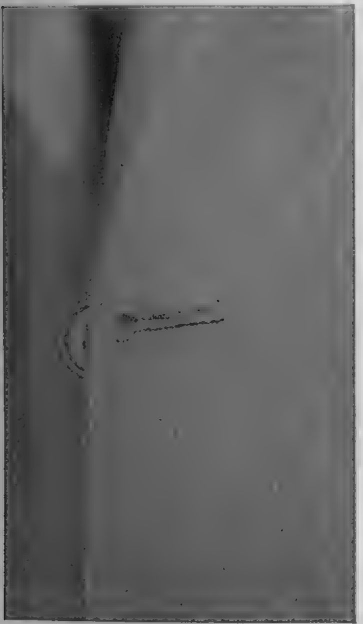
WHAT DOES SHE SEE IN HIM?

She sees a man with a keen eye for quality, demands quality . . . and looks quality in his well-tailored suit of Hare of England cloth.



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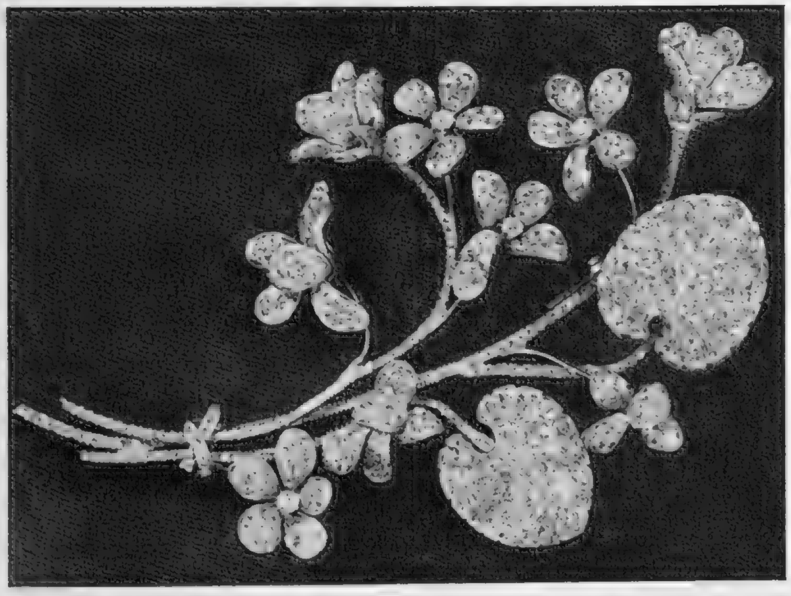

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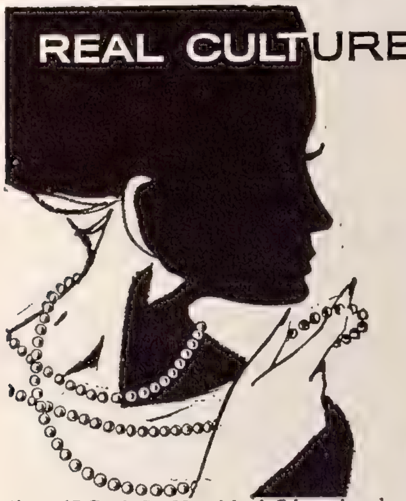

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continued from page 64

her gently away. "Yes."

"Well, how are things back in Montgomery?" she asked.

"Oh, they're all right. What've you been doing?"

"Well, I had a job in Mobile for a while. I was in Mobile the time the fleet was in, we always said, but it wasn't the fleet, just a couple of cruisers and a destroyer stopping for repairs, but it was mighty gay!" She tipped her head back and swung her hand that Frankie was holding. Frankie had a little scar now on the bridge of his nose, and she thought of the scar on the back of her hand and decided not to ask him about his. Life had left its marks on both of them, she supposed, though they were still so young. "Cigarette?"

"Still as shy as ever, Frankie?" she blurted, because she thought his hand shook as he lighted it for her, though her hand was shaking, too.

Frankie smiled. "How about a cold drink, Geraldine?"

"Why, I'd love one!"

They stepped up on the open porch of the ice cream parlour and sat down at one of the tables. Frankie stared shyly past her, and she thought he nodded to someone and looked behind her, but it was only the waiter coming. They ordered black and white sodas.

"Are you living here now?" Frankie asked her.

"No-o, just passing through. But I like it so here," she hurried to add, "I just might live here. Do you know I realized after I'd come here tonight that I'd been to this park before when I was a little girl? Oh, long before I even knew you!" She laughed. "Are you living here now?"

"Um-hm," he replied, still looking so pained and stiff that Geraldine had to smile.

She said nothing, letting her eyes roll up at the honeysuckle that grew along the porch eaves.

"You were in—"

"What?" Geraldine prompted.

"You were in a little town above New Orleans, weren't you, Geraldine?"

He'd even taken the trouble to ask her mother about her! "Why, yes," she said. She glanced up at a man in a dark suit standing at her elbow. There was another man on her right, between her and the porch rail. She looked at Frankie with a bewildered smile.

Frankie said, "These are my friends, Geraldine. You'll come with us, won't you?" He stood up.

"But I didn't finish my—" The man on her left took her arm. She looked at Frankie and saw his mouth close in a straight line she didn't know at all. The other man took her other arm. Frankie wasn't making a move to help her, wasn't even looking! "You're not—you're not Frankie!"

Frankie pulled something from his inside coat pocket and held it toward her.

LOUISIANA STATE POLICE, Geraldine read on a card in the billfold. She wanted to scream, but her mouth only hung open, limp.

THE man who looked like Frankie stood there staring at her, pocketing his billfold. "It's all right," he said so softly she could hardly hear. "Your husband isn't dead. He just asked us to find you."

Then her scream came as if it had been waiting just for that. She heard it reach the farthest corners of the park, and though they yanked her with them around the table, she took another breath and let it go again, let it shatter all the leaves and shatter her body, while she stared at the man in the grey suit simply because he wasn't Frankie. Then his face and the lights and the park went out, though she knew as well as she knew she still screamed that her eyes were open under her hands.

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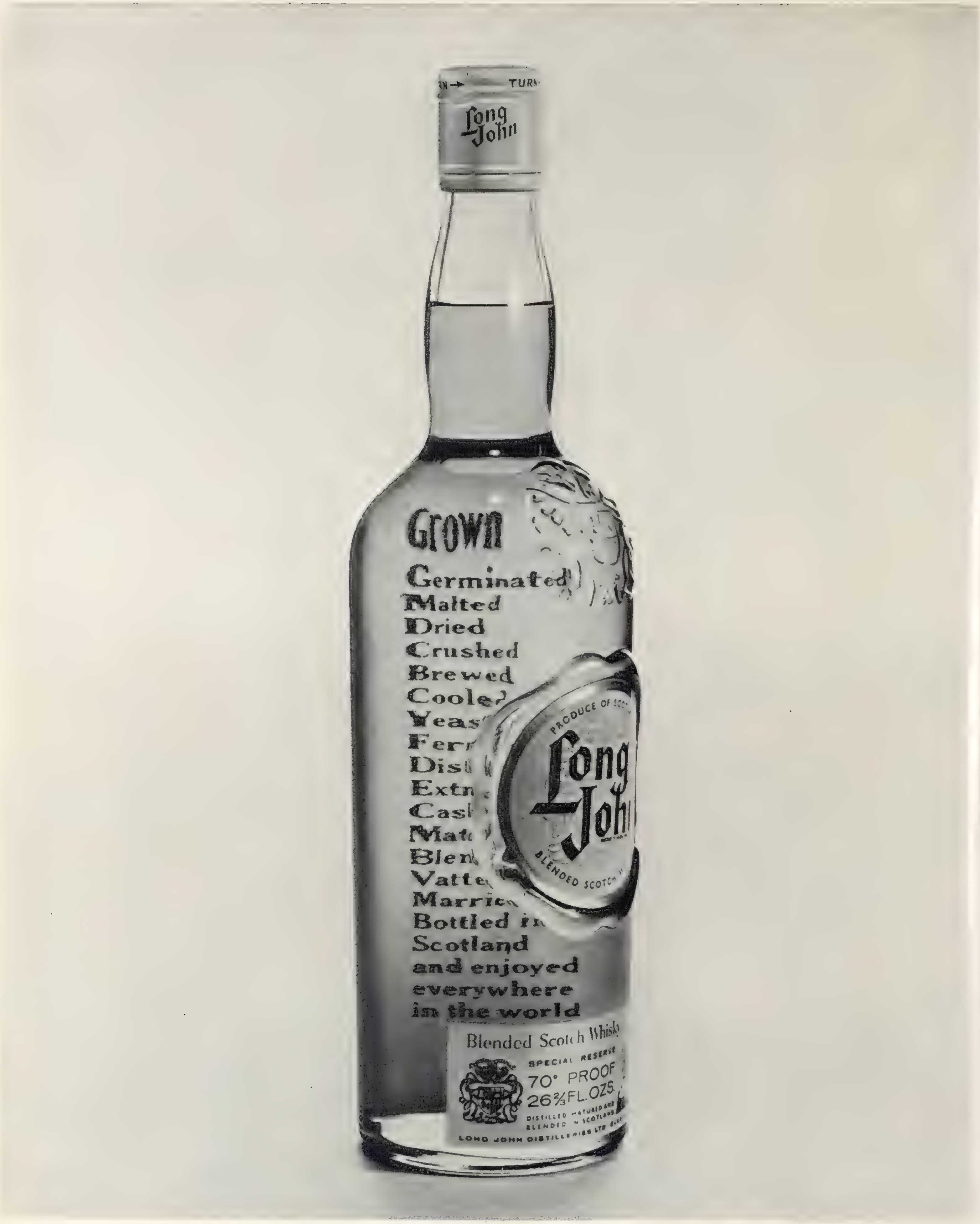
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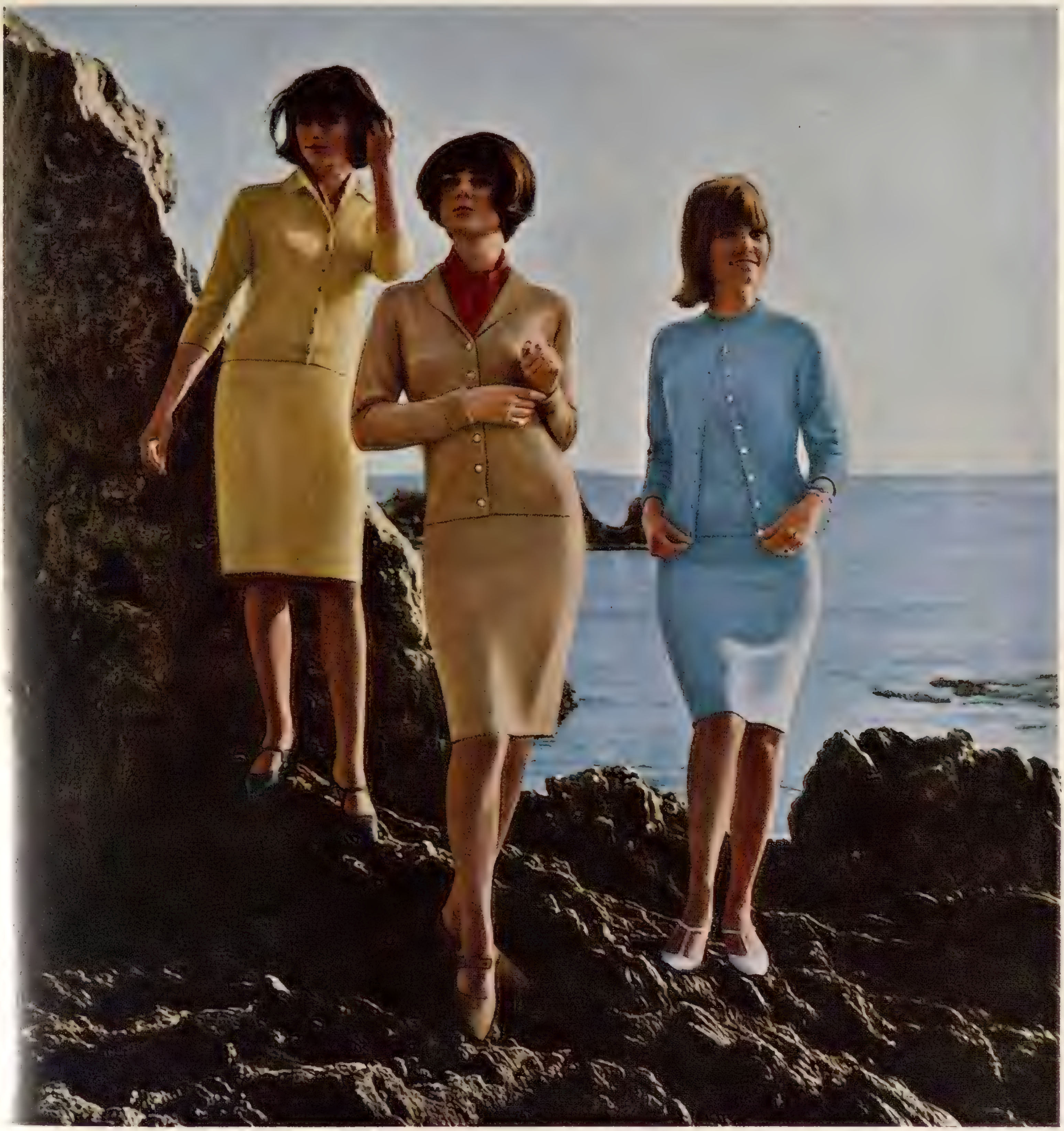

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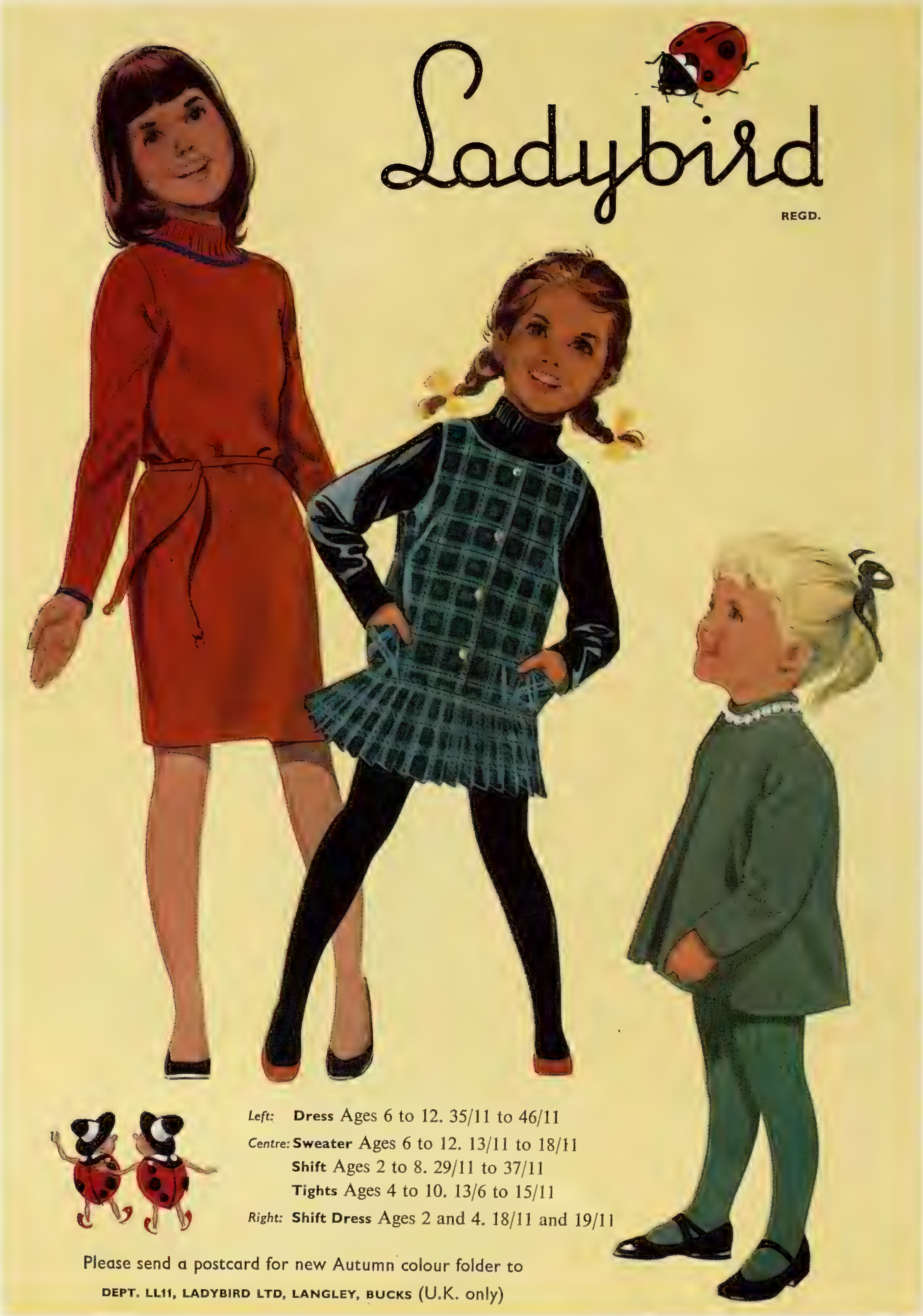

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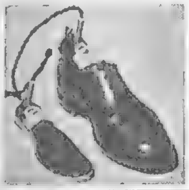

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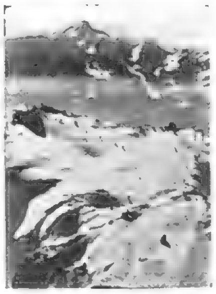

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Films

A detailed guide to programmes in the London area. Films recommended by Penelope Houston of "Sight & Sound" are starred. Details checked at time of going to press but readers are advised that all programmes are subject to last-minute change. Col.=colour; B & W=black & white; WS=wide screen; †=Special late-night shows. Cinema notes by Mark Peploe

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OPENINGS

W 1 Dec. **SANDS OF THE KALAHARI** (A). **Plaza, Lower Regent St** (WHI 8944). Six survivors of a plane crash in South West Africa. *Director: Cy Endfield. Stars: Stanley Baker, Stuart Whitman, Susannah York.* GB. Col. WS. 1965. Gala premiere 8.30 p m

Th 2 Dec. **THE EARLY BIRD** (U). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). *Director: Robert Asher.* The comic adventures of a milkman. *Stars: Norman Wisdom, Edward Chapman, Jerry Desmonde.* GB. Col. 1 hr 38 min. 1965

Th 2 Dec. **KING RAT** (A). **Columbia, Shaftesbury Ave** (REG 5414). Survival of the toughest in a Japanese prison camp. *Director: Bryan Forbes. Stars: George Segal, Tom Courtenay, James Fox, Denholm Elliott, John Mills.* US. B & W. 2 hr 14 min. 1964. British Gala premiere 8.30 p m

Th 2 Dec. **WITCHCRAFT** (X). **Rialto, Coventry St.** (GER 3488). *Director: Don Sharp.* Horror. *Stars: Jack Hedley, Jill Dixon, Lon Chaney.* US. B & W. 1 hr 19 min. 1963/64. With: **THE EARTH DIES SCREAMING** (A). *Director: Terence Fisher.* Science fiction adventure. *Stars: Willard Parker, Virginia Field, Dennis Price.* GB. B & W. 1 hr 2 min. 1964

WEST END

THE AGONY AND THE ECSTASY (U). **Astoria, Charing X Rd** (GER 5385). 2.30, 8. Sun: 4.30, 8. *Director: Carol Reed, from Irving Stone.* "Heston hits the ceiling."—Saturday Review. Life of Michelangelo. *Stars: Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews.* US. Col. Todd-AO. 2 hr 19 min (plus intermission. 1964

THE AMOROUS ADVENTURES OF MOLL FLANDERS (X). **Berkeley, Tottenham Court Rd** (MUS 8150). Pgm: 1.30, 4.50, 8.30. Sun: 4.50, 8.30. *Director: Terence Young.* From Defoe out of Tom Jones. *Stars: Kim Novak, Leo McKern, Richard Johnson, Angela Lansbury, Hugh Griffith, Daniel Massey, Vittoria de Sica.* GB. Col. WS. 2 hr 2 min. 1965

BOUDU (A). **Academy Two, Oxford St, W 1** (GER 5129). 2.5, 5.10, 8.25. Sun: 5.10, 8.25. *Director: Jean Renoir.* Adventures of an anti-bourgeois tramp in Paris. *Stars: Michel Simon, Marcelle Hainia.* France (sub-titled). B & W. 1932. 1 hr 25 min. Also: THE PEACH THIEF (A)

Opposite page: *Stanley Baker* (above) *and Theodore Bikel* (below) *in scenes from Paramount's* Sands of the Kalahari, *opening at the Plaza, Piccadilly Circus on 1 Dec. The film, written and directed by Cy Endfield, pitches the survivors of a plane crash in the Namib desert of South-West Africa against the elements and their own brutality. Like its successful predecessor,* Zulu, Sands of the Kalahari *is a Baker-Endfield co-production. Stuart Whitman, Susannah York and Harry Andrews also star*

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* * **CAT BALLOU** (A). **La Continentale, Tottenham Ct Rd** (MUS 4193). 1.10, 5.5, 9.0. *Director: Elliot Silverstein.* Parody Western. *Stars: Jane Fonda, Lee Marvin, Michael Callan, Nat "King" Cole, Stubby Kaye.* US. Col. 1 hr 35 min. 1965. With: ON THE WATERFRONT (A) (Check)

† * * * **CHARULATA** (A). **Paris-Pullman, Drayton Gdns** (FRE 5898). (Ends 1 Dec.). 1.50, 5.20, 9.0. Sat: 1.0, 4.30, 8.15, 10.30. Sun: 5.30, 9.0. *Director: Satyajit Ray.* New York Directors' Prize 1965. A love story. *Stars: Geetali Roy, Shyamal Ghosal.* India. B & W. 2 hr 6 min. 1964. Also: SHOOT THE PIANIST (X)

† * **THE COLLECTOR** (X). **Columbia, Shaftesbury Av** (REG 5414). (Ends 1 Dec.). Bookable at 15s. 1.30, 3.56, 6.16, 8.41. Pgm: 1.20, 3.40, 6, 8.25. Sat: 11.16. Pgm: 11. Sun: 3.14, 6.16, 8.4. Pgm: 3.30, 6, 8.30. *Director: William Wyler.* Thriller. A girl imprisoned by a bank clerk. *Stars: Samantha Eggar* ("It is while she is in the cellar that she matures"—Columbia), *Terence Stamp* (Cannes 1965 Best Actor). US. Col. 1 hr 59 min. 1965

* **DEAR JOHN** (X). **Cinephone, Oxford St, W 1** (MAY 4721). 11.50, 2.5, 4.25, 6.45, 9.5. *Director: Lars Magnus Lingren.* The love affair of a waitress & a ship's officer. *Stars: Jarl Kulle, Christina Schollin.* Sweden. B & W. 1 hr 51 min. 1964

† * **DIAL M FOR MURDER** (A). **Baker St Classic** (WEL 8836). Th 25 Nov, 3 days. Pgm: 12.40, 2.25, 4.30, 6.40, 8.45 (Sat only: 11.15 p m). *Director: Alfred Hitchcock.* How to frame your wife for murder. *Stars: Grace Kelly, Ray Milland, Robert Cummings.* US. Col. 1 hr 45 min. 1954

* **DR NO** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 3.0, 7.0. Sun: 2.50, 6.50. *Director: Terence Young.* Caribbean Bond. *Stars: Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord.* GB. Col. 1 hr 45 min. 1962. Also: FROM RUSSIA WITH LOVE (A)

* **ELMER GANTRY** (A). **Cameo, Victoria St** (VIC 6588). Th 2 Dec, 3 days. Pgm: 12.5, 2.40, 5.20, 8.10. *Director: Richard Brooks.* Rape, passion and a travelling hot gospeller. *Stars: Burt Lancaster, Jean Simmons.* US. Col. 2 hr 26 min. 1960

THE FAMILY JEWELS (U). **Plaza, Lower Regent St** (WHI 8944). 1.37, 3.57, 6.22, 8.47. Pgm: 1.0, 3.20, 5.45, 8.10. *Director-Star: Jerry Lewis.* Comedy. Lewis plays all members of the family. US. Col. 1 hr 40 min. 1964/5

† * * * **UNE FEMME MARIEE** (X). **Cameo Moulin, Gt. Windmill St** (GER 1653). Pgm: 10.30, 1.5, 3.40, 6.15, 8. (Sat only: 10.50.) Sun: from 2.30. *Director: Jean-Luc Godard.* One day in the life of a married woman. *Stars: Macha Meril, Bernard Neal, Phillipe Leroy.* France (subtitles). B & W. 1 hr 35 min. 1964. Also: TAKE OFF YOUR CLOTHES AND LIVE (Check)

FIFI LA PLUME. Paris Pullman, Drayton Gdns (FRE 5898). From 2 Dec. *Director: Albert Lamorisse. Stars: Philippe Avron, Mireille Nègre, Henri Lambert.* Comedy. France (sub-titled). B & W. 1 hr 20 min. 1965

* * **FROM RUSSIA WITH LOVE** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 1.5, 5.0, 8.55. Sun: 4.45, 8.45. *Director: Terence Young.* Bond in Istanbul. *Stars: Sean Connery, Pedro Armendariz, Daniella Bianchi, Lotte Lenya.* GB. Col. 1 hr 56 min. 1963. Also: DR NO (A)

* † **THE GREAT RACE** (U). **Coliseum, St Martin's La, WC 2** (TEM 3161). Bookable. Showing: 2.30, 7.30. Sat: 2, 5.15, 8.30, 11.45. Sun: 4, 7.30. *Director: Blake Edwards.* Cost $12 million. Round the world by car in 1908. *Stars: Jack Lemmon* (real name John Uhler Lemmon III), *Tony Curtis* (real name Bernie Schwartz). US. Col. WS. 2 hr 35 min. 1965.

† **THE HALLELUJAH TRAIL** (U). **Casino, Old Compton St, W 1** (GER 6877). Bookable. Showing: 2.30, 7.45. Sat: 2, 5.20, 8.40, 11.55. Sun: 4.30, 7.50. *Director: John Sturges.* Comedy. Western. *Stars: Burt Lancaster, Lee Remick, Donald Pleasence.* US. Col. Cinerama. 3 hr 15 min. 1965

THE HEROES OF TELEMARK (D). **Odeon Leicester Sq, W 1** (WHI 6111) & **New Victoria, Vauxhall Br Rd** (VIC 2544). *Directors: Anthony Mann,* WW II Norwegian commandos. "The Guns of Navarone" on ice. *Stars: Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave.* GB. Col. WS. 2 hr 11 min. 1965

* **THE HILL** (X). **Gala Royal, Edgware Rd, W 2** (AMB 2345). 1.35, 5.5, 8.40. *Director: Sidney Lumet.* A British army prison in Libya. *Stars: Sean Connery, Harry Andrews, Michael Redgrave.* GB. B & W. 2 hr 3 min. 1965. With: HYSTERIA (X)

HOUSE OF WAX (X). **Windmill, Gt Windmill St, W 1** (GER 7413). 12.25, 3.20, 6.15, 9.30. Sun: 5.56, 8.50. *Director: Andre de Toth.* A New York wax museum in 1900 and a psychopathic murderer. *Stars: Frank Lovejoy, Vincent Price, Phyllis Kirk.* US. Col. WS. 1 hr 27 min. 1953. With: PHANTOM OF THE RUE MORGUE (X)

HYSTERIA (X). **Gala Royal, Edgware Rd, W 2** (AMB 2345). 3.40, 7.15. *Director: Freddie Francis* for Hammer. Crime and amnesia. *Stars: Robert Webber, Lelia Gordoni.* GB. B & W. 1 hr 25 min. 1964. With: THE HILL (X)

IT'S A MAD MAD MAD MAD WORLD (U). **Jacey, Strand** (TEM 3648). Pgm: 11.0, 1.42, 4.42, 7.42. Sun: 4.30, 7.30. *Director: Stanley Kramer.* Comedy. A destructive Pan-American car chase and treasure hunt. *Stars: Spencer Tracy, Mickey Rooney, Buster Keaton, Ethel Merman.* US. Col. WS. 3 hr 12 min. 1961

† **4 KINDS OF LOVE** (X). **Cameo-Royal, Charing X Rd** (WHI 6915). 10.40, 1.5, 3.25, 6.5 8.40. Sun: 3.20, 5.55, 8.30. Pgm: 10.40, 12.35, 3.5, 5.35, 8.5. F & Sat: 10.50. *Directors: Bolognini, Comencini, Dino Risi, Franco Rossi.* 4-episode comedy. *Stars: Gina Lollobrigida* the part for which she was prosecuted for "arousing lascivious feelings among cinema audiences"), *Elke Sommer, Virna Lisi* (also charged), *Monica Vitti.* Italy (subtitled). B & W. 1 hr 51 min. 1965

† * **LA DOLCE VITA** (X). **Baker St Classic** (WEL 8836). Th 2 Dec, 3 days. Pgm: 1.0, 4.15, 7.30. Sat 11.15 p m. *Director: Federico Fellini.* The decadent life of the rich and the parasitical in modern Rome. *Stars: Marcello Mastroianni, Anouk Aimée, Anita Ekberg.* Italy (sub-titled). B & W. 2 hr 57 min. 1961

LADY L (A). **Empire, Leicester Sq, W 1** (GER 1234). *Director: Peter Ustinov from Romain Gary.* From gutter to riches in turn-of-the-century Paris. *Stars: Sophia Loren, Paul Newman, Peter Ustinov, David Niven.* GB. Col. WS. 1965.

* **MATA HARI—AGENT H21** (A). **International Film Theatre, Bayswater** (BAY 2345). 2.5, 5.30, 8.50. Sun: 5.40, 9.0. Pgm: 2.5, 3.50, 7.15. Sun: 4.10, 7.25. *Director: Jean Louis Richard.* Script with Truffaut. Fictionalised biography of the WW I agent. *Star: Jeanne Moreau.* France (sub-titled). B & W. 1 hr 38 min. 1964

* **McLINTOCK** (U). **Cameo, Victoria St** (VIC 6588). Th 25 Nov, 3 days. Pgm: 11.20, 1.25, 3.45, 6.5, 8.30. *Director: Andrew V McLaglen.* Comedy western. *Stars: John Wayne, Maureen O'Hara, Yvonne de Carlo.* US. Col. WS. 2 hr 7 min. 1962

MONSIEUR VINCENT (A). **Jacey, Marble Arch** (MAY 6396). *Director: Maurice Cloche.* Life of 17th cent St Vincent de Paul. *Star: Pierre Fresnay.* France. B & W. 1 hr 53 min. 1947

† * * **MY FAIR LADY** (U). **Warner, Leicester Sq, W 1** (GER 3423). Bookable. 2.30, 7.45. Sat: 2.30, 7.45, 11.15. Sun: 3, 7.15. Also at **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. 2.45, 8. Sun: 3.15, 7.30. *Director: George Cukor.* Oscar designs by Cecil Beaton. *Stars: Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White.* US. Col. Super Panavision. 3 hr 5 min. 1964

* * **OF A THOUSAND DELIGHTS** (X). **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). 2.5, 4.20, 6.40, 9.0. Pgm: 1.30, 3.47, 6.0, 8.25. Sun: 4.35, 6.45, 9.0. Pgm: 4.10, 6.20, 8.30. *Director: Luchino Visconti.* Venice Golden Lion 1965 family drama. A view of incest. *Stars: Claudia Cardinale, Jean Sorel, Michael Craig.* Italy (subtitled). B & W. 1 hr 35 min. 1965

* **ON THE WATERFRONT** (A). **La Continentale, Tottenham Ct Rd** (MUS 4193). 3.10, 7.5. Sun: 3.45, 7.15. *Director: Elia Kazan.* A fight against the organized corruption of Manhattan dockland. *Stars: Marlon Brando, Eva Marie Saint, Rod Steiger.* US. B & W. 1952. With: CAT BALLOU (A) (Check)

* **THE PEACH THIEF** (A) **Academy Two, Oxford St, W 1** (GER 5129). 12.30, 3.35, 6.40, 9.50. Sun: 3.35, 6.40, 9.55. *Director: Veulo Radev.* Love affair in WW I. Bulgaria. *Stars: Nevena Kokanova, Rade Markovich.* Bulgaria (sub-titled). B & W. 1 hr 25 min. 1964

† **PEYTON PLACE** (A). **Carlton, Haymarket, SW 1** (WHI 3711). Pgm: 2.1, 4.59, 7.57. (Sat only: 11.15). Sun: 5.25, 7.53. *Director: Mark Robson.* Sex and dramatics in a small American town. *Stars: Lana Turner, Carol Linley, Russ Tamblyn.* US. Col. WS. 2 hr 35 min. 1957/58

PHANTOM OF THE RUE MORGUE (X). **Windmill, Gt Windmill St, W 1** (GER 7413). 1.50, 4.50, 7.45. Sun: 4.30, 7.25. *Director: Roy de Ruth.* A mad zoologist and a deranged gorilla. *Stars: Karl Maden, Patricia Medina.* US. 1 hr 24 min. 1954. With: HOUSE OF WAX (X)

SECRET PARIS (X). **Jacey, Piccadilly** (REG 1449). Showing: 11.30, 1.45, 4.0, 6.15, 8.30. *Director: Edouard Logerau.* Sensationalist documentary. France (English commentary). Col. 1 hr 25 min. 1964

* * * **SHOOT THE PIANIST** (X). **Paris-Pullman, Drayton Gdns** (FRE 5898) (ends 1 Dec). 3.50, 7.30. Sat: 3.0, 6.40. Sun: 4.0, 7.30. *Director: François Truffaut.* "A comic *film noir* shot through with violence and even tragedy"—The Times. *Star: Charles Aznavour.* France (subtitled). B & W. 1 hr 26 min. 1960. Also: CHARULATA (A)

THE SLEEPING BEAUTY (U). **Odeon, Haymarket, SW 1** (WHI 2738). Bookable. Showing: M-F: 2.30, 8. Sat: 2.30, 5.30, 8.30. Sun: 4.30, 8. *Directors: K Sergeyev & A Dudko. Stars: Leningrad Kirov Ballet Co.* Russia. Col. 1 hr 40 min. 1964

THE SOUND OF MUSIC (U). **Dominion, Tottenham Ct Rd, W 1** (MUS 2176). Bookable. Showing: 2.30, 8. Sun: 4.30, 8. *Director: Robert Wise.* From Rodgers & Hammerstein. *Stars: Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker.* US. Col. Todd-AO. 2 hr 50 min. 1964.

† * **A STUDY IN TERROR** (X). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). (Ends 1 Dec). Pgm: 1.30, 3.45, 6.5, 8.25. (Sat only: 11.15.) Sun: 3.45, 6.5, 8.25. *Director: James Hill.* A new Sherlock Holmes. *Stars: John Neville, Donald Houston, John Fraser, Anthony Quayle, Barbara Windsor, Adrienne Corri.* GB. Col. WS. 1 hr 35 min. 1965

A SUMMER PLACE (A). **Baker St Classic, W 1** (WEL 8836). Sun 28 Nov 4 days. 12.50, 3.20, 5.50, 8.25; Sun 4.10, 6.25, 8.40. *Director: Delmer Daves.* Sex, adolescence and difficult marriages for two families in Maine. *Stars: Troy Donahue, Richard Egan, Dorothy McGuire, Sandra Dee.* US. Col. 2 hr 2 min. 1958

† **TAKE OFF YOUR CLOTHES AND LIVE** (A). **Cameo-Moulin, Gt Windmill St** (GER 1653). Pgm: 10.30, 1.5, 3.40, 6.15, 8. (Sat only: 10.50.) Sun: from 2.30. *Director: Arnold Leslie Miller.* Nudist. *Stars: Ian Michael, Jenny Lane, Maureen Haydon.* GB. Col. 1 hr 3 min. 1962. Also: UNE FEMME MARIEE (X)

TEA FOR TWO (U). **Cameo, Victoria St** (VIC 6588). Sun 28 Nov, 4 days. 11.45, 1.20, 3.10, 5.5, 6.55, 8.50. *Director: David Butler* from "No, No, Nanette." Musical. The 1920s, the Charleston and the Crash. *Stars: Doris Day, Gordon MacRae.* US. Col. 1 hr 37 min. 1950

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). **Metropole, Victoria** (VIC 4673). 2.30, 8. Sun: 4.30, 8. *Director: Ken Annakin.* Comic air race before flying was dangerous. *Stars: Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel.* GB. Col. Todd-AO. 2 hr 10 min. 1965

† **TO TRAP A SPY** (A). **Ritz, Leicester Sq, W 1** (GER 1234). Pgm: 1.35, 3.48, 6.6, 8.24, (Sat only: 11). Sun: 3.15. 5.33, 7.51. *Director: Don Medford.* First film from the UNCLE TV series. *Stars: Robert Vaughn, Luciana Paluzzi.* US. Col. 1 hr 30 min. 1964

* * **TOKYO OLYMPIAD** (U). **Academy One, Oxford St** (GER 2981). Bookable at 15s. Showing: 1.20, 3.45, 6.10, 8.45. Sun: 4.5, 6.25, 8.50. Pgm: 1.10, 3.35, 6, 8.35. Sun: 4.5, 6.25, 8.50. *Director: Kon Ichikawa.* Documentary on the 1964 Olympic Games. Japan. Col. WS. 2 hr 10 min. 1965

† **WHAT'S NEW, PUSSYCAT?** (X). **Prince Charles Theatre, Leicester Sq** (GER 8181). Showing: 1.45, 4.15, 6.40, 9.10. Sat: 11.45. Sun: 4, 6.20, 8.45. Pgm: 1.5, 3.45, 6.10, 8.40. Sat: 11.15. Sun: 4, 5.45, 8.10. *Director: Clive Donner* ("Nothing but the Best"). Sex comedy. "Popular pictures are certainly getting stranger"—The Times. *Stars: Peter O'Toole, Peter Sellers, Ursula Andress, Capucine.* GB. Col. 1 hr 48 min. 1965

† **ZORBA THE GREEK** (X). **Rialto, Coventry St, W 1** (Ger 3488). (Ends 1 Dec.) 12.15, 2.57, 5.39, 8.28. Sat: 11. Sun: 3, 5.40, 8.20. *Director: Michael Cacoyannis.* A winter in Crete, from the novel by Kazanzakis. *Stars: Anthony Quinn, Alan Bates, Lila Kedrova* (1964 Oscar, best supporting actress). Greece/US. B & W. 2 hr 2 min. 1964

GENERAL RELEASE

Most of these cinemas belong to either Rank, ABC, Essoldo or Granada chains

Sun 21 Nov–Sat 27 Nov

THE COLLECTOR (X) A SHOT IN THE DARK (A) THE PINK PANTHER (A) Special Release. Rank: North London

THE CINCINNATI KID (A) QUICK, BEFORE IT MELTS (A). ABC: North London

THE BEDFORD INCIDENT (A) LOVE HAS MANY FACES (A) SHIP OF FOOLS (A) Special Release. Rank: South London

THE SONS OF KATIE ELDER (U) PERSONAL & CONFIDENTIAL (U). ABC: South London

RANK NORTH

Sun 28 Nov–Sat 4 Dec

A STUDY IN TERROR (X). *Director: James Hill.* A new Sherlock Holmes. *Stars: John Neville, Donald Houston, John Fraser, Anthony Quayle, Barbara Windsor, Adrienne Corri.* GB. Col. WS. 1 hr 35 min. 1965. With NO SURVIVORS PLEASE (A)

Acton Odeon (ACO 4479)
Barking Odeon (RIP 2900)
Barnet Odeon (BAR 4147) & GREECE, IMMORTAL LAND
Burnt Oak Odeon (EDG 0660)
Camden Town Odeon (GUL 2446)
Chelsea Odeon (FLA 5858)
Chingford Odeon (SIL 2210)
Dalston Odeon (CLI 4649)
Ealing Odeon (EAL 3939)
East Ham Odeon (GRA 3559)
Edgware Rd Odeon (AMB 1050)
Edmonton Regal (EDM 5222)
Finchley Gaumont (HIL 3377)
Forest Gate Odeon (MAR 4665)
Hackney Pavilion (AMH 2681)
Harlesden Odeon (ELG 5071)
Hendon Odeon (SUN 3538)
Highgate Odeon (ARC 7110)
High Wycombe Odeon (High Wycombe 274)
Holloway Odeon (ARC 6331)
Islington Odeon (TER 3738)
Kensal Rise Odeon (LAD 3768) M 6 days
Kilburn State (MAI 8081)
Kingsbury Odeon (COL 8237)
Kings Cross Odeon (TER 3534) M 6 days
Leyton Odeon (LEY 3211)
Mile End Rd Odeon (ADV 2034)
Muswell Odeon (TUD 1001)
Park Royal Odeon (PER 1726)
Rayners Lane Odeon (PIN 4142)
Romford Odeon (RO 40300)
Shepherds Bush Odeon (SHE 2306)
Southgate Odeon (PAL 5893)
Stamford Hill Odeon (STA 1504)
St Albans Odeon (St Albans 53888)
Swiss Cottage Odeon (PRI 5905) M 6 days
Temple Fortune Odeon (SPE 9741)
Wembley Odeon (WEM 4694)
Westbourne Grove Odeon (BAY 3369)
Wood Green Odeon (BOW 1330)

Also at:
Clapton Kenninghall (AMH 1344)
Enfield Florida (ENF 2875) & NIGHTMARE IN THE SUN
Hammersmith Bdy (RIV 6120)
Harrow Granada (HAR 1946)
Leytonstone Rialto (LEY 1425) & BLACK TORMENT
Palmers Green Queens Hall (PAL 0860) & SATURDAY NIGHT OUT
Poplar Essoldo (EAS 2748) & NIGHTMARE IN THE SUN
Walham Green ABC (FUL 6050) & SATURDAY NIGHT OUT (M 6 days)
Walthamstow Granada (COP 7092) & SATURDAY NIGHT OUT
Woodford Plaza (WAN 0788) & SATURDAY NIGHT OUT

ABC NORTH

Sun 28 Nov–Sat 4 Dec

DINGAKA (U). *Director: Jamie Uys.* Clash of law and social customs in modern South Africa. *Stars: Stanley Baker, Juliet Prowse, Siegfried Mynhardt.* GB. Col. 1 hr 37 min. 1965. With: BLACK SPURS (U).

Barkingside State (CRE 1745)
Bowes Park Ritz (BOW 4163)
Clapton ABC (AMH 5295)
Ealing ABC (EAL 1333)
Edgware ABC (EDG 2164)
Enfield ABC (ENF 4411)
Essex Road ABC (CAN 2986)
Golders Green ABC (SPE 6161)
Hackney ABC (AMH 3036)
Hammersmith Regal (RIV 2388)
Harringay ABC (BOW 2519)
Harrow ABC (HAR 1743)
Holloway ABC (NOR 4470)
Ilford ABC (ILF 2720)
Kensal Rise Palace (LAD 3731)
Kentish Town ABC (GUL 4221)
Leyton ABC (LEY 3796)
Manor Park Coronation (ILF 6058)
Mile End Rd ABC (STE 2041)
Muswell Hill ABC (TUD 6017)
Neasden Ritz (DOL 6486)
Pinner ABC (Pinner 3242)
Romford ABC (Romford 43848)
Stratford Rex (MAR 2022)
Stoke Newington ABC (CLI 2415)
Upton Park ABC (GRA 2644)
Wembley ABC (WEM 0049)
Woodford Majestic (WAN 3463)

Also at:
Acton Granada (ACO 4484)
Barnet Essoldo (BAR 4450)
Camden Town Plaza (GUL 2443)
Edmonton Granada (EDM 5200)
Kilburn Essoldo (MAI 6566)
Kings Cross Century (TER 6321)
Shepherds Bush Essoldo (SHE 1646)
Tottenham Florida (TOT 1724)
Watford Essoldo (WA2 3568)
Whalebone Lane Odeon (DOM 1600)

RANK SOUTH

Sun 28 Nov–Sat 4 Dec

THE COLLECTOR (X). *Director: William Wyler.* Thriller. Wish fulfilment for a bank clerk who imprisons a girl. *Stars: Samantha Eggar, Terence Stamp* (Cannes 1965 Best Actor). US. Col. 1 hr 59 min. 1965.

Balham Odeon (KEL 1031)
Brentwood Odeon (Brentwood 1723)
Brixton Astoria (BRI 5482)
Croydon Odeon (CRO 0202)
Dagenham Odeon (DOM 1030)
East Dulwich Odeon (TOW 2704)
Epsom Odeon (Epsom 9455)
Guildford Odeon (Guildford 4990) M 6 days
Hounslow Odeon (HOU 2096)
Lewisham Odeon (LEE 1331)
Old Kent Rd Astoria (NEW 1527)
Putney Odeon (PUT 4756)
Redhill Odeon (RL6 61563)
Richmond Odeon (RIC 5759)
Southall Odeon (SOU 0170) & WAY LEGGO
Surbiton Odeon (ELM 3884)
Walton/Thames Odeon (Walton/Thames 20875)
Well Hall Odeon (ELT 3351)
Wimbledon Odeon (LIB 2277)
Woking Odeon (Woking 61275)

Also at:
Clapham Granada (BAT 7444) & SAHARAN ADVENTURE
Slough Granada (Slough 21212) & SAHARAN ADVENTURE
Sutton Granada (VIG 4440) & SCENE NUN, TAKE ONE
Greenford Granada (WAX 1203)
Sydenham Granada (SYD 8696)
Thornton Hth Granada (THO 2100)
Tooting Granada (BAL 6601)
Welling Granada (BEX 2662)
Woolwich Granada (WOO 2678) all with SAHARAN ADVENTURE

ABC SOUTH

Sun 28 Nov–Sat 4 Dec

THE CINCINNATI KID (A). *Director: Norman Jewison.* Drama. A few days in the life of a stud poker player. *Stars: Steve McQueen, Edward G Robinson, Ann-Margret, Karl Malden, Tuesday Weld.* US. Col. 1 hr 44 min. 1965. With: QUICK, BEFORE IT MELTS (A)

Beckenham ABC (BEC 1171)
Bexley Heath ABC (Bexley 1680)
Blackheath ABC (GRE 2977)
Brixton ABC (BRI 4663)
Camberwell ABC (ROD 3666)
Catford ABC (HIT 3306)
Croydon ABC (CRO 0486)
Elephant & Castle Theatre (ROD 4968)
Eltham ABC (ELT 1311)
Forest Hill Capitol (FOR 2188)
Hounslow ABC (Hounslow 0546)
Kingston ABC (KIN 1121)
Old Kent Rd ABC (NEW 2784)
Purley Regal (UPL 2044)
Putney ABC (PUT 3730)
Richmond ABC (RIC 4148)
Streatham ABC (STR 1928)
Tooting ABC (BAL 1000)
Uxbridge Regal (Uxbridge 32345)
Walton/Thames ABC (Walton/Thames 27020)
Wimbledon ABC (LIB 2082)
Woolwich ABC (WOO 7069)

Also at:
Cheam Granada (FAI 8818)
Crystal Palace Granada (LIV 2244)
Hayes Essoldo (HAY 1480)
Lewisham Rex (LEE 6111)
Peckham Odeon (NEW 1722)
Twickenham Odeon (POP 5005)
Wandsworth Rd Granada (MAC 2117) (Not M & W)

SPECIAL RELEASES

From Sun 28 Nov for a season

THE HEROES OF TELEMARK (U). *Director: Anthony Mann.* "The Guns of Navarone" on ice: WW II Norwegian Commandos. *Stars: Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave.* GB. Col. WS. 2 hr 11 min. 1965. With: EUROPEAN TAPESTRY

Bromley Odeon (RAV 4425)
Finsbury Park Astoria (ARC 2224)
Hammersmith Odeon (RIV 4081)
Ilford Odeon (VAL 2500)
Streatham Odeon (STR 8610)
Watford Odeon (WA4 3317)
Kingston Granada (KIN 0404)

Sun 28 Nov–Sat 4 Dec

A SHOT IN THE DARK (A). *Director: Blake Edwards.* Comedy Thriller. *Stars: Peter Sellers, Elke Sommer, Herbert Lom.* US. Col. 1 hr 41 min. 1964. With: **THE PINK PANTHER** (A). *Director: Blake Edwards.* A French Inspector for whom the world is a banana skin. *Stars: Peter Sellers, Capucine, David Niven.* US. Col. 1 hr 54 min. 1962

Camberwell Odeon (BRI 3590)
Chadwell Hth Odeon (SEV 3292)
Eltham Hill Gaumont (ELT 3767) M 6 days
Hendon Gaumont (HEN 7137)
Richmond Odeon (RIC 5759)
Woolwich Odeon (WOO 2255)

PRE-RELEASE

These cinemas show films at least one week prior to general release

THE WILD AFFAIR (A). **Fulham Rd ABC** (FRO 2636), **Edgware Rd ABC** (PAD 5901). Sun 28 Nov, 7 days. *Director: John Krish.* A girl's last 12 hours before marriage. *Stars: Nancy Kwan, Terry-Thomas.* GB. B & W. 1 hr 44 min. 1965. With: THE PLEASURE GIRLS (X)

DISTRICT DIRECTORY

A guide to cinemas not showing general release programmes. The numbers refer to films listed under the heading "Other Releases". Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

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Brixton Granada 34, 85
Camberwell Grand 39, 52
Chelsea Classic 73
Chelsea Essoldo 86
Clapham Jcn Imperial 17, 106
Croydon Classic 3, 25
Dalston Classic 11, 33, 78, 98
Deptford Odeon 43, 61
Ealing Walpole 24, 80
East Ham Granada 86, 91
Enfield Rialto 41, 47
Erith Odeon 28, 50
Finchley Rex 45, 75
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Harrow Rd Prince of Wales 18, 96
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Kensington Odeon 53
Kilburn Classic 51, 72
Kingston Odeon 35, 92
Morden Odeon 43, 61
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Notting Hill Classic 49
Notting Hill Gaumont 45
Paddington Essoldo 4, 13, 14, 104
Penge Odeon 43, 61
Praed St Classic 46
Putney Globe 86, 91
Queensbury Essoldo 15, 20
Richmond Gaumont 30, 58
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Stepney Odeon 29, 56, 59, 88
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Stoke Newington Coliseum 89
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Tooting Bec Classic 27, 57, 84, 93
Tottenham Palace 42, 54
Victoria Biograph 1, 31, 69, 103
Waterloo Stn Classic 32, 90

OTHER RELEASES

ADVENTURE & EPICS

1 **THE AMAZON WOMEN** (A). **Victoria Biograph** (VIC 1624). Th 2 Dec, 3 days. *Director: Leonviola.* Spectacle. *Stars: Susy Anderson, Joe Robinson.* Italy. Col. WS. 1 hr 16 min. 1962. With: GYPSY (A)

2 **BATTLES OF THE GLADIATORS** (U). **Brixton Classic** (BRI 1649). Sun 28 Nov, 4 days. 2.5, 5.25, 8.50. Sun 5.30, 8.50. *Director: Mario Costa.* Spectacle. *Stars: Gordon Scott.* Italy (dubbed). Col. WS. 1 hr 42 min. 1962. With: THE SAVAGE HORDES (U)

3 **BEAU BRUMMEL** (U). **Croydon Classic** (CRO 6655). Sun 28 Nov, 7 days. 1.40, 5.5, 8.35. Sun 5.20, 8.35. *Director: Curtis Bernhardt.* Historical romance. "Wears his clothes gracefully and dies with dignity." *Stars: Stewart Granger, Elizabeth Taylor, Peter Ustinov, Robert Morley.* GB. B & W. 1 hr 53 min. 1954. With: HERE WE GO AGAIN (U)

4 **BLOOD OF THE EXECUTIONER** (U). **Paddington Essoldo** (CUN 2661). M 29 Nov, 3 days. *Director: Luigi Capuano.* Mongo-Roman spectacle. *Stars: Guy Madison, Lex Barker.* Italy. Col. WS. 1 hr 32 min. 1963. With: ROAD RACERS (U)

5 **CLASH OF STEEL** (U). **St Pancras Tolmer** (EUS 7576). Th 2 Dec, 3 days. *Director: Bernard Borderie.* Spectacle. *Stars: Gerald Barray, Kirk Morris.* France/Italy (dubbed). Col. WS. 1 hr 19 min. 1962. With: TOMMY THE TOREADOR (U)

6 **CREATURES OF THE JUNGLE** (A). **Islington Rex** (CAN 3520). Th 2 Dec, 3 days. *Director: Reginald le Borg. Stars: William Lundigan, Peggy Castle.* With: SWORDSMEN THREE (A)

7 **EAST OF SUMATRA** (U). **Stepney Essoldo** (STE 4152). Th 2 Dec, 3 days. *Director: Bud Boetticher.* Mining in Sumatra. *Stars: Jeff Chandler, Anthony Quinn.* US. Col. 1 hr 22 min. 1953. With: THE THREE AVENGERS (U)

8 ✶ **FALL OF THE ROMAN EMPIRE** (U). **Hendon Gala** (HEN 6631). Sun 28 Nov, 7 days. *Director: Anthony Mann.* Filmed on the biggest set ever built. *Stars: Stephen Boyd, Sophia Loren, Alec Guinness, Christopher Plummer, James Mason, Anthony Quayle.* US. Col. 2 hr 55 min (plus intermission). 1964

10 **THE LONG SHIPS** (A). **Stockwell Classic** (BRI 2513). S 28 Nov, 4 days. 1.20, 4.55, 8.30. Sun 5.20, 8.50. *Director: Jack Cardiff.* Vikings go treasure hunting in North Africa. *Stars: Richard Widmark, Sidney Poitier, Oscar Homolka, Russ Tamblyn.* GB. Col. WS. 2 hr 4 min. 1963. With: THE ATOMIC SUBMARINE (U)

11 **THE MONGOLS** (U). **Dalston Classic** (CLI 6677). Sun 28 Nov, 4 days. 1.45, 5.20, 8.55. Sun 5.40, 9.5. *Director: Leopold Savona.* More hordes. *Stars: Jack Palance, Anita Ekberg.* Italy/France. Col. 1 hr 55 min. 1960. With: A PAIR OF BRIEFS (A)

13 **PASSION** (U). **Paddington Essoldo** (CUN 2661). Th 2 Dec, 3 days. *Director: Allan Dwan.* Spectacle. *Stars: Cornel Wilde, Yvonne de Carlo, Raymond Burr.* US. Col. 1 hr 24 min. 1954. With: TOUGHEST MAN IN ARIZONA (U)

14 **ROAD RACERS** (U). **Paddington Essoldo** (CUN 2661). M 29 Nov, 3 days. *Director: Arthur Swerdloff.* Car racing. *Stars: Sally Fraser, Mason Allan Dinehart.* US. B & W. 1 hr 18 min. 1959. With: BLOOD OF THE EXECUTIONER (U)

15 **SAMSON IN KING SOLOMON'S MINES** (U). **Queensbury Essoldo** (EDG 4209). Sun 28 Nov, 7 days. *Director: Martin Andrews.* Special effects spectacle. *Stars: Reg Park.* Italy (dubbed). Col. 1 hr 38 min. 1963. With: TEN DESPERATE MEN (U)

16 **THE SAVAGE HORDES** (U). **Brixton Classic** (BRI 1649). Sun: 28 Nov, 4 days. 3.55, 7.15. Sun: 4.0, 7.15. *Director: Remigo de Grosso.* Mongols or Moguls or Tartars. *Stars: Yoko Tani, Ettore Manni.* Italy/France. Col. 1 hr 25 min. 1961. With: BATTLES OF THE GLADIATORS (U)

17 **THE SLAVE MERCHANTS** (U). **Clapham Junction Imperial** (BAT 0275). Sun 28 Nov, 7 days. *Director: Antony Dawson.* Spectacle. Once more against the tyrant. *Stars: Kirk Morris, Michele Griardon.* Italy/France. Col. 1 hr 35 min. 1964. With: WINNERTON THE WARRIOR (U)

18 **SWORD OF EL CID** (U). **Harrow Rd Prince of Wales** (CUN 3303). M 29 Nov, 6 days. *Director: Miguel Inglesias.* Carry on with medieval Spain. *Stars: Roland Carey, Daniella Bianchi.* Italy. Col. 1 hr 25 min. 1963. With: DUEL AT THE RIO BRAVO (U)

19 **SWORDSMEN THREE** (A). **Islington Rex** (CAN 3520). Th 2 Dec, 3 days. *Director: Richard Blasc.* Spectacle. *Stars: Guy Stockwell, Gloria Milland.* Spain/Italy. Col. 1 hr 30 min. 1963. With: CREATURES OF THE JUNGLE (A)

20 **TEN DESPERATE MEN** (U). **Queensbury Essoldo** (EDG 4209). Sun 28 Nov, 7 days. *Director: Gianfranco Parolini.* A gladiator's revolt. *Star: Roger Browne.* Italy (dubbed.) Col. WS. 1 hr 43 min. 1963. With: SAMSON IN KING SOLOMON'S MINES (U)

21 **THE THREE AVENGERS** (U). **Stepney Essoldo** (STE 4152). Th 2 Dec, 3 days. *Director: Gianfranco Parolini.* Roman spectacle. *Stars: Lisa Gastoni, Alan Steel.* Italy. Col. WS. 1 hr 38 min. 1964. With: EAST OF SUMATRA (U)

COMEDIES

22 * **BILLY LIAR!** (A). **Hampstead Everyman** (HAM 1525). M 29 Nov, 7 days. *Director: John Schlesinger.* From Waterhouse & Hall. The conflict between a fantasy life and the brute facts of Bradford. *Stars: Tom Courtenay, Julie Christie.* GB. B & W. 1 hr 38 min .1962

24 **FATHER CAME TOO** (A). **Ealing Walpole** (EAL 3396). Sun 28 Nov, 7 days. *Director: Peter Graham Scott.* Marriage and fathers in law. *Stars: James Robertson Justice, Leslie Phillips.* GB. Col. 1 hr 33 min. 1963. With: THE IPCRESS FILE (A)

25 **HERE WE GO AGAIN** (U). **Croydon Classic** (CRO 6655). Sun 28 Nov, 7 days. *Director: Jean Bastia. Stars: Jean Richard Louis de Funés.* France (subtitled). B & W. 1 hr 30 min. 1960. With: BEAU BRUMMEL (U)

26 * **HOW TO MURDER YOUR WIFE** (A). **Hampstead Classic** (SWI 4000). Sun 28 Nov, 7 days. *Director: Richard Quine.* New York comedy. The consequences of a cartoonist's accidental marriage. *Stars: Jack Lemmon, Virni Lisi, Terry-Thomas.* US. Col. 1 hr 58 min. 1965. With: THE CRIMSON CURTAIN (X)

27 **THE IRON MAIDEN** (U). **Tooting Bec Classic** (BAL 5566). Sun 28 Nov, 4 days. *Director: Gerald Thomas.* A Carry-on style railway comedy. *Stars: Michael Craig, Anne Helm, Jeff Donnell, Alan Hale.* GB. Col. 1 hr 38 min. 1962. With: TO HELL AND BACK (A)

28 **KILL OR CURE** (U). **Erith Odeon** (Erith 2020). Sun 28 Nov, 4 days. *Director: George Pollock.* Medical jokes. *Stars: Eric Sykes, Terry-Thomas.* GB. B & W. 1 hr 28 min. 1962. With: THE HILL (X)

29 * * **THE KNACK** (X). **Stepney Odeon** (BIS 6000). Th 2 Dec, 3 days. *Director: Richard Lester.* Cannes Prize 1965. The myth about those who have and those who haven't got it. *Stars: Rita Tushingham, Ray Brooks, Michael Crawford.* GB. B & W. 1 hr 25 min. 1965. With: A WOMAN LIKE SATAN (X)

30 * * **LAUGH WITH MAX LINDER** (U). **Richmond Gaumont** (RIC 1760). Sun 28 Nov, 7 days. *Director: Maud Max-Linder.* Compilation from his silent comedies. *Star: Max Linder.* France. B & W. 1 hr 28 min. 1963. With: THE VISIT (X)

31 * **THE NUTTY PROFESSOR** (U). **Victoria Biograph** (VIC 1624). M 29 Nov, 3 days. *Director: Jerry Lewis.* On the campus and in the laboratory. *Star: Jerry Lewis.* US. Col. 1 hr 47 min. 1962. With: STAGE TO THUNDER ROCK (U)

32 **ONLY TWO CAN PLAY** (X). **Waterloo Stn Classic** (WAT 4323). Sun 28 Nov. 4 days. 2.45, 4.25, 6.30, 8.35. *Director: Sidney Gilliat.* From Kingsley Amis. Sex and a Welsh librarian. *Stars: Peter Sellers, Mai Zetterling, Richard Attenborough.* GB. B & W. 1 hr 46 min. 1961

33 **A PAIR OF BRIEFS** (A). **Dalston Classic** (CLI 6677). Sun 28 Nov, 4 days. 3.30, 7.5. Sun: 4.5., 7.20. *Director: Ralph Thomas.* A carry-on in the law courts. *Stars: James Robertson Justice, Michael Craig.* GB. B & W. 1 hr 30 min. 1961. With: THE MONGOLS (U)

34 **POSTMAN'S KNOCK** (U). **Brixton Granada** (BRI 2201). M 29 Nov 5, days (not Sat). *Director: Robert Lynn.* A village postman comes to town. *Stars: Spike Milligan, Barbara Shelley, John Wood.* GB. B & W. 1 hr 47 min. 1961. With: THE SPY WITH MY FACE (A)

35 **THE ROAD TO HONGKONG** (U). **Kingston Odeon** (KIN 0688). Sun 28 Nov, 7 days. *Director: Norman Panama.* Accident prone travelling. *Stars: Bing Crosby, Bob Hope, Dorothy Lamour.* GB. B & W. 1 hr 31 min. 1961. With: 633 SQUADRON (A)

36 **TAMAHINE** (A). **Notting Hill Imperial Playhouse** (PAR 4992). Th 2 Dec, 3 days. *Director: Philip Leacock.* A Polynesian secretary in an English public school. *Stars: Nancy Kawn, John Fraser, Bernard Cribbins.* GB. Col. WS. 1 hr 35 min. 1962. With: TRAIL TO GUNSIGHT (U)

38 **WE JOINED THE NAVY** (U). **Notting Hill Imperial Playhouse** (PAR 4992). M 29 Nov, 3 days. *Director: Wendy Toye.* Farce. From Dartmouth to a posting with the American fleet. *Stars: Kenneth More, Joan O'Brien.* GB. Col. 1 hr 45 min. 1962. With: INCIDENT AT MIDNIGHT (U)

DOCUMENTARIES

39 **GO GO GO WORLD** (X). **Camberwell Grand** (ROD 4341). M 29 Nov, 6 days. **Tooting Astoria** (BAL 4020). Sun 28 Nov, 7 days. *Directors: Antonio Margheriti & Renato Marzi.* "Mondo Cane" style sensationalist documentary. Italy. Col. WS. 1 hr 49 min. 1964. With: THE NAKED HOURS (X)

41 **A KING'S STORY** (A). **Enfield Rialto** (ENF 0711). M 29 Nov, 6 days. *Director: Jack Levien.* Narrated by Orson Welles. Life of the Duke of Windsor. *Voices of Flora Robson, Patrick Wymark.* GB. Col. 1 hr 42 min. 1965. With: GREENGAGE SUMMER (A)

42 **LONDON IN THE RAW** (X). **Tottenham Palace** (TOT 2141). Sun 28 Nov, 7 days. *Director: Arnold Louis Miller.* Sensationalist documentary. GB. Col. 1 hr 16 min. 1964. With: REPULSION (X)

43 **THIS SHOCKING WORLD** (X). **Deptford Odeon** (TID 3500). M 29 Nov, 6 days. **Hornchurch Odeon** (HX4 2700). **Morden Odeon** (CHE 5007). **Penge Odeon** (SYD 5694). **South Norwood Odeon** (LIV 1440). Sun 28 Nov, 7 days. *Director: Gianni Prioia.* Horror documentary. Italy. Col. WS. 1 hr 14 min. 1963. With: DEVILS OF DARKNESS (X)

DRAMA

44 * **THE CRIMSON CURTAIN** (X). **Hampstead Classic** (SWI 4000). Sun 28 Nov, 7 days. *Director: Alexandre Astruc.* A late 19th-century love affair. *Stars: Jean-Claude Pascal, Anouk Aimee.* France (English narration). B & W. 43 min. 1952. With: HOW TO MURDER YOUR WIFE (A)

45 **DARLING . . .** (X). **Notting Hill Gaumont** (PAR 6705). Sun 28 Nov, 7 days. **Belmont Essoldo** (WOR 4000). Sun 28 Nov, 7 days. **Finchley Rex** (TUD 2233). Sun 28 Nov, 7 days. *Director: John Schlesinger.* The frustrations of a self-seeking starlet. *Stars: Dirk Bogarde, Laurence Harvey, Julie Christie.* GB. B & W. 2 hr 7 min. 1965.

46 * **GIANT** (A). **Praed St Classic** (PAD 5716). Sun 28 Nov, 7 days. 12.50, 3.55, 7.25. Sun: 4.25, 7.40. *Director: George Stevens.* From Edna Ferber. The birth pains of modern Texas. *Stars: Rock Hudson, Elizabeth Taylor, James Dean* (his last part). US. Col. 2 hr 55 min. 1955

47 **THE GREENGAGE SUMMER** (A). **Enfield Rialto** (ENF 0711). M 29 Nov, 6 days. *Director: Lewis Gilbert.* Adolescence, loss of innocence and a French summer. *Stars: Kenneth More, Danielle Darrieux, Susannah York.* GB. Col. 1 hr 39 min. 1961. With: A KING'S STORY (A)

48 **GUNS OF DARKNESS** (A). **St Pancras Tolmer** (EUS 7576). M 29 Nov, 3 days. *Director: Anthony Asquith.* Marriage troubles and a Latin American revolution. *Stars: Leslie Caron, David Niven.* GB. B & W. 1 hr 43 min. 1962. With: NIGHT HOLDS TERROR (A)

49 * * **HENRY V** (U). **Notting Hill Classic** (PAR 5750). Sun 28 Nov, 7 days. 12.15, 2.50, 5.30, 8.15. Sun: 4.30, 7.40. Sat: 11.15 p m. *Director: Laurence Olivier. Stars: Laurence Olivier, Robert Newton.* GB. Col. 1 hr 17 min. 1944

50 * **THE HILL** (X). **Erith Odeon** (Erith 2020). Sun 28 Nov, 4 days. *Director: Sidney Lumet.* A British Army prison in Libya. *Stars: Sean Connery, Harry Andrews, Michael Redgrave.* GB. B & W. 2 hr 3 min. 1965. With: KILL OR CURE (U)

51 **THE KITCHEN** (X). **Kilburn Classic** (MAI 6767). Sun 28 Nov, 7 days. 3.35, 7.10. Sun: 4.5, 7.30. *Director: James Hill.* From Arnold Wesker. Comedy-drama. Life in a restaurant's kitchen. *Stars: Carl Mohner, Mary Yeomans.* GB. B & W. 1 hr 14 min. 1961. With: THE BIRDS (X)

52 **THE NAKED HOURS** (X). **Camberwell Grand** (ROD 4341). M 29 Nov, 6 days. **Tooting Astoria** (BAL 4020). Sun 28 Nov, 7 days. *Director: Mario Vicario.* A love affair. *Stars: Rossana Podesta, Keir Dullea.* B & W. 1 hr 28 min. 1964. With: GO GO GO WORLD (X)

53 **THE OUTRAGE** (X). **Kensington Odeon** (WES 0131). Sun 28 Nov, 7 days. *Director: Martin Ritt.* Rape, questions and retribution in Mexico. *Stars: Paul Newman, Laurence Harvey, Claire Bloom.* US. B & W. 1 hr 30 min. 1965

54 * **REPULSION** (X). **Tottenham Palace** (TOT 2141). Sun 28 Nov, 7 days. *Director: Roman Polanski.* Case study of psychopathic sexual fear. *Stars: Catherine Deneuve, Ian Hendry, John Fraser.* GB. B & W. 1 hr 30 min. 1965. With: LONDON IN THE RAW (X)

55 * **RUBY** (A). **Stepney Odeon** (BIS 6000). Sun 28 Nov, 4 days. *Director: King Vidor.* The violent career of a passionate woman in 1930's Carolina. *Stars: Jennifer Jones, Charlton Heston, Karl Malden.* US. 1 hr 22 min. 1952. With: BEACH HEAD

57 **A SUMMER PLACE** (A). **Tooting Bec Classic** (BAL 5566). Th 2 Dec, 3 days. 1.30, 5, 8.25. *Director: Delmer Daves.* Sex, adolescence and marriage problems for two families in Maine. *Stars: Troy Donahue, Richard Egan, Dorothy McGuire, Sandra Dee.* US. Col. 2 hr 2 min. 1959. With: THE SET UP (U)

58 **THE VISIT** (X). **Richmond Gaumont** (RIC 1760). Sun 28 Nov, 7 days. *Director: Bernard Wicki.* From Frederick Duerrenmatt's play. Hate, revenge, and social ostracism. *Stars: Ingrid Bergman, Anthony Quinn.* W. Germany/France. B & W. 1 hr 40 min. 1964. With: LAUGH WITH MAX LINDER (U)

59 **A WOMAN LIKE SATAN** (X). **Stepney Odeon** (BIS 6000). Th 2 Dec, 3 days. *Director: Julien Duvivier.* Maids, gypsies, sex and a Spanish fiesta. *Stars: Brigitte Bardot, Antonio Vilar.* France/Italy (dubbed). Col. WS. 1 hr 25 min. 1958. With: THE KNACK (X)

HORROR & SCIENCE FICTION

60 **THE ATOMIC SUBMARINE** (U). **Stockwell Classic** (BRI 2513). Sun 28 Nov, 4 days. 3.25, 7.5. Sun: 4.5, 7.30. *Director: Spencer Bennett.* A mysterious disappearance in the arctic ocean. *Stars: Arthur Franz, Tom Courtney.* US. B & W. 1 hr 12 min. 1959. With: THE LONG SHIPS (A)

61 **DEVILS OF DARKNESS** (X). **Deptford Odeon** (TID 3500). M 29 Nov, 6 days, **Hornchurch Odeon** (HX4 2700), **Morden Odeon** (CHE 5007), **Penge Odeon** (SYD 5694), **South Norwood Odeon** (LIV 1440), Sun 28 Nov, 7 days. *Director: Lance Comfort.* Black magic in Brittany. *Stars: William Sylvester, Tracy Reed.* GB. Col. 1 hr 30 min. 1964. With: THIS SHOCKING WORLD (X)

62 * * **FRANKENSTEIN** (A). **Stepney Essoldo** (STE 4152). M 29 Nov, 3 days. *Director: James Whale.* The first of them all. *Stars: Boris Karloff, Mae Clarke.* US. B & W. 1 hr 8 min. 1931. With: SON OF DRACULA (A)

64 * **THE NANNY** (X). **Highams Pk Regal** (LAR 1888). M 29 Nov, 6 days. *Director: Seth Holt.* Hammer in the nursery. *Stars: Bette Davis, Jill Bennett.* GB. B & W. 1 hr 30 min. 1965. With: THE WALLS OF HELL (A)

65 **NIGHT HOLDS TERROR** (A). **St Pancras Tolmer** (EUS 7576). M 29 Nov, 3 days. *Director: Andrew Stone.* Maniacs. *Stars: Jack Kelly, Hildy Parks, Vince Edwards.* US. B & W. 1 hr 23 min. 1955. With: GUNS OF DARKNESS (A)

66 * **SON OF DRACULA** (A). **Stepney Essoldo** (STE 4152). M 29 Nov, 3 days. *Director: Robert Siodmak.* Early horror. *Stars: Lon Chaney, Robert Paige.* US. B & W. 1 hr 18 min. 1943. With: FRANKENSTEIN (A)

67 * **TALES OF TERROR** (X). **Brixton Classic** (BRI 1649). Th 2 Dec, 3 days. 1.55, 5.30, 9.0. *Director:. Roger Corman.* From Edgar Allan Poe. *Stars: Vincent Price, Peter Lorre, Basil Rathbone, Debra Paget.* US. Col. 1 hr 28 min. 1962. With: THE INFORMERS (X)

MUSICALS

68 **GIRL HAPPY** (U). **Harlesden Coliseum** (ELG 4957). M 29 Nov, 6 days. & **Harringay Curzon** (MOU 1070) Th 2 Dec, 3 days. *Director: Boris Segal. Star: Elvis Presley.* US. Col. WS. 1 hr 36min. 1964. With: THE LAW & JAKE WADE (U) Harlesden. SWORDS OF SIENNA, Harringay

69 * **GYPSY** (A). **Victoria Biograph** (VIC 1624). Th 2 Dec, 3 days. *Director: Mervyn Le Roy.* A raucous hymn to showbiz, vaguely about Gypsy Rose Lee. *Stars: Rosalind Russell, Natalie Wood, Karl Malden.* US. Col. WS. 2 hr 23 min. 1961. With: THE AMAZON WOMEN (A)

70 **THE MAGIC LAMP** (U). **Golders Grn Ionic** (SPE 1724). Sun 28 Nov, 7 days. *Director: Gene Kelly.* A dance about Aladdin. *Stars: Gene Kelly, David Kasday.* US. Col. 30 min. 1954. With: NORTH BY NORTHWEST (A)

71 **TOMMY THE TOREADOR** (U). **St Pancras Tolmer** (EUS 7576). Th 2 Dec, 3 days. An incompetent bull-fighter. *Star: Tommy Steele.* GB. Col. 1961. With: CLASH OF STEEL (U)

THRILLERS

72 * **THE BIRDS** (X). **Kilburn Classic** (MAI 6767). Sun 28 Nov, 7 days. 1.35, 5.5, 8.40. Sun: 5.30, 8.55. *Director: Alfred Hitchcock.* "A bird looks such an innocent thing. We call them our little friends, don't we?'—Hitchcock. *Stars: Rod Taylor, Tippi Hedren.* US. Col. 1 hr 39 min. 1962. With: THE KITCHEN (X)

73 * **CHARADE** (A). **Chelsea Classic** (FLA 4388). Sun 28 Nov, 4 days. 11.55, 1.45, 4.5, 6.20, 8.40. Sun: 4.30, 6.35, 8.50. *Director: Stanley Donen.* Sophisticated suspense in Paris. *Stars: Audrey Hepburn, Cary Grant, James Coburn, Walter Matthau.* US. Col. 1 hr 53 min. 1962/63

74 **FAIL SAFE** (A). **Harringay Curzon** (MOU 1070). M 29 Nov, 3 days. *Director: Sidney Lumet.* Nuclear War by accident. *Stars: Henry Fonda, Walter Matthau.* US. B & W. 1 hr 52 min. 1964. With: INTERPOL (A)

76 **INCIDENT AT MIDNIGHT** (U). **Notting Hill Imperial Playhouse** (PAR 4992). M 29 Nov, 3 days. *Director: Norman Harrison.* Drug trafficking at an all-night chemist. *Stars: Anton Diffring, William Sylvester.* GB. B & W. 56 min. 1963. With: WE JOINED THE NAVY (U)

77 **THE INFORMERS** (X). **Brixton Classic** (BRI 1649). Th 2 Dec, 3 days. 3.30, 7.5. *Director: Ken Annakin.* Scotland Yard and the criminal grape-vine. *Stars: Nigel Patrick, Margaret Whiting.* GB. B & W. 1 hr 35 min. 1963. With: TALES OF TERROR (X)

78 **THE INSPECTOR** (A). **Dalston Classic** (CLI 6677). Th 2 Dec, 3 days. 1.45, 5.10, 8.40. *Director: Philip Dunne.* Dutch bargees, Arab sea captains, and ex-SS agents. *Stars: Stephen Boyd, Dolores Hart, Leo McKern.* GB. Col. WS. 1 hr 52 min. 1961. With: HELL BENT FOR LEATHER (U)

79 **INTERPOL** (A). **Harringay Curzon** (MOU 1070). M 29 Nov, 3 days. *Director: John Gilling.* On and off the plane in London, Paris, Beirut, etc. *Stars: Victor Mature, Anita Ekberg, Trevor Howard.* GB. B & W. WS. 1 hr 32 min. 1956. With: FAIL SAFE (A)

80 * **THE IPCRESS FILE** (A). **Ealing Walpole** (EAL 3396). Sun 28 Nov, 7 days. *Director: Sidney J Furie.* From Len Deighton. *Stars: Michael Craine, Susan Lloyd.* GB. Col. WS. 1 hr 49 min. 1965. With: FATHER CAME TOO (A)

82 * * **NORTH BY NORTHWEST** (A). **Golders Green Ionic** (SPE 1724). Sun 28 Nov, 7 days. *Director: Alfred Hitchcock.* Art dealers, express trains & murder at the U N. *Stars: Cary Grant, Eva Marie Saint, James Mason.* US. Col. WS. 2 hr 16 min. 1959. With: THE MAGIC LAMP (U)

84 **THE SET UP** (U). **Tooting Bec Classic** (BAL 5566). Th 2 Dec, 3 days. 3.45, 7.5. *Director: Gerard Glaister.* From Edgar Wallace. Jewel robbing. *Stars: Maurice Denham, John Carson, Anthony Bate.* GB. B & W. 58 min. 1962. With: A SUMMER PLACE (A)

85 **THE SPY WITH MY FACE** (A). **Brixton Granada** (BRI 2201). M 29 Nov, 5 days (not Sat). *Director: John Newland.* From the UNCLE TV series. *Stars: Robert Vaughn, Senta Berger.* US. Col. 1 hr 26 min. 1964. With: POSTMAN'S KNOCK

86 **TO TRAP A SPY** (A). **East Ham Granada** (GRA 3000). M 29 Nov, 6 days; **Putney Globe** (PUT 0032). Sun 28 Nov. 7 days; **Chelsea Essoldo** (FLA 7488). Sun 28 Nov. 7 days; **Hackney Essoldo** (AMH 2351). Sun 28 Nov. 7 days. *Director: Don Medford.* First film from the UNCLE TV series. *Stars: Robert Vaughn, Luciana Paluzzi.* US. Col. 1 hr 30 min. 1965. With: THE PASSWORD IS COURAGE (U). **East Ham Granada, Putney Globe.** GUNS OF WYOMING (U). **Hackney Essoldo**

WAR

87 **BATTLE OF THE BEACH** (U). **Islington Rex** (CAN 3520). M 29 Nov, 3 days. *Director: H Leman.* Pacific war. *Star: Audie Murphy.* US. Col. WS. 1 hr 54 min. With: RIO CONCHOS (A)

88 **BEACH HEAD** (A). **Stepney Odeon** (BIS 6000). Sun 28 Nov, 4 days. *Director: Stuart Heisler.* Behind Japanese lines in WW II. *Stars: Tony Curtis, Frank Lovejoy, Mary Murphy.* US. Col. 1 hr 30 min. 1952. With: RUBY (A)

89 **THE GUNS OF NAVARONE** (A). **Greenwich Granada** (WAX 1203). Sun 28 Nov, 5 days (not W 1 Dec or F 3 Dec). **Stoke Newington Coliseum** (CLI 1844). Sun 28 Nov, 7 days. *Director: J Lee Thompson.* WW II Commandos. Filmed on Rhodes. *Stars: Gregory Peck, Anthony Quinn, Stanley Baker.* GB. Col. WS. 2 hr 36 min. 1961

90 * **LONELY ARE THE BRAVE** (A). **Waterloo Stn Classic** (WAT 4323). Th 2 Dec, 3 days. 2.45, 4.30, 6.35, 8.40. *Director: David Miller.* Script by Dalton Trumbo. Requiem for the cowboy. *Stars: Kirk Douglas, Walter Matthau.* US. B & W. WS. 1 hr 45 min. 1962

91 **THE PASSWORD IS COURAGE** (U). **East Ham Granada** (GRA 3000). M 29 Nov, 6 days. **Putney Globe** (PUT 0032). Sun 28 Nov, 7 days. *Director: Andrew Stone*. P.O.W.'s in Poland (or Sussex). *Stars: Dirk Bogarde, Alfred Lynch*. GB. B & W. 1 hr 56 min. 1962. With: TO TRAP A SPY (A)

92 **633 SQUADRON** (A). **Kingston Odeon** (KIN 0688). Sun 28 Nov, 7 days. *Director: Walter E Grauman*. Acrobatics in the air. *Stars: Cliff Robertson, George Chakiris, Harry Andrews*. US. B & W. 1 hr 41 min. 1963. With: THE ROAD TO HONG KONG (U)

93 **TO HELL AND BACK** (A). **Tooting Bec Classic** (BAL 5566). Sun 28 Nov, 4 days. *Director: Jesse Hibbs*. Audie Murphy's WW II biography. *Stars: Audie Murphy, Jack Kelly, Charles Drake, Marshall Thompson*. US. Col. 1 hr 45 min. 1955. With: THE IRON MAIDEN (U)

94 **THE VICTORS** (X). **Stockwell Classic** (BRI 2513). Th 2 Dec, 3 days. 1.35, 4.35, 7.35. *Director: Carl Foreman*. Big budget episodes on the degradation of war. *Stars: George Hamilton, George Peppard, Melina Mercouri, Albert Finney, Romy Schneider*. UK. B & W. WS. 2 hr 55 min. 1963

95 **THE WALLS OF HELL** (A). **Highams Pk Regal** (LAR 1888). M 29 Nov, 6 days. *Director: Eddie Romero*. The battle for Manila in 1945. *Stars: Jock Mahoney, Fernando Poe Jnr*. US. B & W. 1 hr 28 min. 1964. With: THE NANNY (X)

WESTERNS

96 **DUEL AT THE RIO BRAVO** (U). **Harrow Rd Prince of Wales** (CUN 3303). M 29 Nov. 6 days & **Erith Odeon** (Erith 2020). Th 2 Dec, 3 days. *Director: Tullio Dennichelli*. Wyatt Earp again. *Stars: Guy Madison, Massimo Serato*. Italy/France/Spain. Col. WS. 1 hr 29 min. 1965. With: SWORD OF EL CID (U) Harrow Rd. WAR OF THE TROJANS, Erith

97 **GUNS OF WYOMING** (U). **Hackney Essoldo** (AMH 2351). Sun 28 Nov. 7 days. *Director: Tay Garnett*. Cattle war. *Star: Robert Taylor*. US. Col. 1 hr 30 min. 1963. With: TO TRAP A SPY (A)

98 **HELLBENTFORLEATHER** (U). **Dalston Classic** (CLI 6677). Th 2 Dec. 3 days. 3.40, 7.5. *Director: George Sherman*. *Stars: Audie Murphy, Stephen McNally*. US. Col. WS. 1 hr 22 min. 1959. With: THE INSPECTOR (A)

99 **THE LAW & JAKE WADE** (U). **Harlesden Coliseum** (ELG 4957). M 29 Nov. 6 days. *Director: John Sturges*. Two brothers on different sides of the law. *Stars: Robert Taylor, Richard Widmark*. US. Col. WS. 1 hr 26 min. 1958. With: GIRL HAPPY (U)

100 **RIO CONCHOS** (A). **Islington Rex** (CAN 3520). M 29 Nov. 3 days. *Director: Gordon Douglas*. Gun-running in Mexico. *Stars: Richard Boone, Stuart Whitman, Pedro Armendarez*. US. Col. WS. 1964. With: BATTLE OF THE BEACH (U)

103 **STAGE TO THUNDER ROCK** (U). **Victoria Biograph** (VIC 1624) M 29 Nov. 3 days. *Director: William Claxton*. *Stars: Barry Sullivan, Marilyn Maxwell*. US. Col. WS. 1 hr 2 min. 1964. With: THE NUTTY PROFESSOR (U)

104 **TOUGHEST MAN IN ARIZONA** (U). **Paddington Essoldo** (CUN 2661). Th 2 Dec. 3 days. *Director: R Springsteen*. *Stars: Vaughan Buchanan*. US. Col. 1 hr 30 min. 1952. With: PASSION (U)

105 **TRAIL TO GUNSIGHT** (U). **Notting Hill Imperial Playhouse** (PAR 4992). Th 2 Dec. 3 days. *Director: Voran Keays*. Rustlers, ranchers and murder. *Star: Eddie Dew*. US. B. & W. 58 min. 1945. With: TAMAHINE (A)

106 **WINNERTOU THE WARRIOR** (U). **Clapham Junction Imperial** (BAT 0275). Sun 28 Nov. 7 days. *Director: Harold Reinl*. An Indian western. *Star: Lex Barker*. Germany/France/Yugoslavia. Col. WS. 1 hr 29 min. 1963. With: THE SLAVE MERCHANTS (U)

SUNDAY SPECIALS

Showing Sun 28 Nov only

ANYTHING GOES (U). *Director: Robert Lewis*. Cole Porter musical. Show people aboard a liner. *Stars: Bing Crosby, Donald O'Connor, Mitzi Gaynor*. US. Col. WS. 1 hr 46 min. 1955. With: **HIGHWAY TO BATTLE** (U). *Director: Ernest Morris*. Nazis in the German Embassy. *Stars: Gerald Heinz, Margaret Tyzak*. GB. B & W. 1 hr 10 min. 1960. Double bill at: **Victoria Biograph** (VIC 1624)

BLOOD & ROSES (X). *Director: Roger Vadim*. Reincarnation, lesbian vampires, and Roman villas. *Stars: Mel Ferrer, Elsa Martinelli*. France/Italy (dubbed). Col. WS. 1 hr 24 min. 1960. With: **INVASION OF THE HELL CREATURES** (X). *Director: Edward L Cahn*. Monsters. *Stars: Steve Ferrell, Gloria Castillo, Raymond Hatton*. US. B & W. 1 hr 13 min. 1957. Double bill at: **Walham Grn ABC** (FUL 6050) ,

COMANCHE (U). *Director: George Shermann*. Indian wars on the Mexican border. *Star: Dana Andrews*. US. Col. WS. 1 hr 27 min. 1955. With: **GUNFIGHTERS OF ABILENE** (U). *Director: Edward Cahn*. Western. *Star: Buster Crabbe*. US. B & W. 1 hr 7 min. 1958. Double bill at: **Notting Hill Imperial Playhouse** (PAR 4992)

✱ **DAY THE WORLD ENDED** (X). *Director: Roger Corman*. After the H bomb. *Star: R Denning*. US. Col. 1 hr 20 min. 1955. With: **BEAST WITH A MILLION EYES** (A). *Director: David Kamarsky*. Domination by telepathy. *Stars: Paul Birch, Lorna Thayer*. US. B & W. 1 hr 10 min. 1955. Double bill at: **Brixton Granada** (BRI 2201). **Camden Town Plaza** (GUL 2443)

DEMONS OF THE SWAMP (X). *Director: Bernard Kowalski*. Horror. *Star: Ken Clark*. US. B & W. 1 hr. 1958. With: **THE SCREAMING SKULL** (X). *Director: Alex Nichol*. Macabre horror. *Stars: John Hudson, Peggy Weber, Toni Johnson*. US. B & W. 1 hr 6 min. 1958. Double bill at: **King's X Odeon** (TER 3534)

FIEND WITHOUT A FACE (X). *Director: Arthur Crabtree*. *Stars: Marshall Thompson, Kim Parker*. GB. B & W. 1 hr 13 min. 1957. With: **THE KILLER SHREWS** (X). *Director: Ray Kellog*. They grow to the size of wolves. *Stars: James Best, Ingrid Roude*. US. B & W. 1 hr 9 min. 1959. Double bill at: **Enfield Rialto** (Enfield 0711)

GUNS OF THE BLACK WITCH (A). *Director: Domenico Paolella*. 17th-century pirates in the Caribbean. *Star: Don Megowan*. Italy/France. Col. WS 1 hr 23 min. 1961. With: **COMANCHE STATION** (U). *Director: Budd Boetticher*. Western. *Stars: Randolph Scott, Nancy Gates*. US. Col. WS. 1 hr 13 min. 1959. Double bill at: **Hammersmith Broadway** (RIV 6120)

GUNS OF THE BLACK WITCH (A). With: **THE POT CARRIERS** (A). *Director: Peter Graham Scott*. Convict comedy-drama. *Stars: Ronald Fraser, Paul Massie, Carole Lesley, Dennis Price*. GB. B & W. 1 hr 24 min. 1962. Double bill at: **Southfields Plaza** (VAN 5881)

THE HELLIONS (A). *Director: Ken Annakin*. S African western. *Stars: Richard Todd, Anne Aubrey*. GB. Col. WS. 1 hr 20 min. 1961. With: **IN THE NICK** (U). *Director: Ken Hughes*. Prison comedy. *Stars: Anthony Newley, Anne Aubrey, James Booth*. GB. B & W. 1 hr 45 min. 1959. Double bill at: **Camberwell Grand** (ROD 4341)

MAN HUNT (U). *Director: Henry Hathaway*. Western. A stand against rules of violence. *Stars: Don Murray, Diane Varsi*. US. Col. WS. 1 hr 38 min. 1958. With: **LOST BATTALION** (A). *Director: Eddie Romero*. WW II and romance in the Philippines. *Stars: Leopold Salcedo, Diane Jergens*. US/Philippines. B & W. 1 hr 23 min. 1962. Double bill at: **King's X Century** (TER 6321)

PARATROOP COMMAND (A). *Director: William Witney*. *Star: Richard Bakalyan*. US. B & W. 1 hr 17 min. 1958. With: **SUICIDE BATTALION** (U). *Director: Edward L Cahn*. *Star: Michael Connors*. US. B & W. 1 hr 19 min. 1958. Double bill at: **Dartford Granada** (Dartford 1221)

✱ **TALES OF TERROR** (X). *Director: Roger Corman*. From Edgar Allan Poe. *Stars: Vincent Price, Peter Lorre, Basil Rathbone, Debra Page*. US. Col. WS. 1 hr 28 min. 1962. With: **SAMAR** (X). *Director: George Montgomery*. *Stars: George Montgomery, Gilbert Roland, Ziva Rodann*. US. Col. 1 hr 13 min. 1961. Double bill at: **Deptford Odeon** (TID 3500)

THE TERROR STRIKES (X). *Director: Bert I Gordon*. Horror. *Stars: Sally Fraser, Roger Pace*. US. B & W. 1 hr 8 min. 1958. With: **VOODOO WOMAN** (X). *Director: Edward L Cahn*. Horror. A search for eternal youth. *Stars: Tom Conway, Chuck Connors*. US. B & W. 1 hr 16 min. 1956. Double bill at: **East Ham Granada** (GRA 3000)

A THUNDER OF DRUMS (A). *Director: Joseph Newman*. The dull and brutal life of a Western fort. *Stars: Richard Boone, Robert Hamilton*. US. Col. WS. 1 hr 17 min. 1961. With: **THE CRIME BUSTERS** (A). *Director: Boris Sagal*. Documentary-type gangster drama. *Stars: Mark Richman, Martin Gabel, Carol Rossen*. US. B & W. 1 hr 14 min. 1961. Double bill at: **Harlesden Coliseum** (ELG 4957)

✱ **QUATERMASS EXPERIMENT** (X). *Director: Val Guest* The first of the S.F. wave. *Star: Edmond O'Brien*. GB. B & W. 1 hr 21 min. 1963. With: **THE ABOMINABLE SNOWMAN** (A). *Director: Val Guest*. "At last a hand does steal under the tent flap"—New Statesman. *Stars: Forrest Tucker, Peter Cushing*. GB. B&W. 1 hr 30 min. 1957. Double bill at: **Highams Park Regal** (LAR 1888)

VENGEANCE OF THE GLADIATORS (A). *Director: Herbert Juarez*. Roman spectacle. *Star: Rosana Rodesta*. Italy. Col. 1 hr 35 min. 1962. With: **MACHINE GUN KELLY** (A). *Director: Roger Corman*. A return to old-time Chicago gangsters. *Stars: Charles Bronson, Susan Cabot*. US. B & W. 2 hr 3 min. 1958. Double bill at: **Harrow Rd Prince of Wales** (CUN 3303)

FILMS ON TV

Sat 27 Nov. 7.25/8.50. BBC-1. **WHISPERING SMITH.** *Director: Leslie Fenton*. Thriller. With a railway detective. *Stars: Alan Ladd, Robert Preston*. US. 1948

Sun 28 Nov. 3.30/5.30. ITV. **F.B.I. STORY.** *Director: Mervyn Le Roy*. The growth of the FBI through the eyes of an agent. *Stars: James Stewart, Vera Miles*. US. 1959

Sun 28 Nov. 7.25/9.0 BBC-1. ✱ **KNOCK ON ANY DOOR.** *Director: Nicholas Ray*. A murder case in the courts. *Stars: Humphrey Bogart, John Derek, George MacReady*. US. 1949

Sun 28 Dec. 9.25/11.10. ITV. **BHOWANI JUNCTION.** *Director: George Cukor*. Love and the collapse of British India in 1947. *Stars: Stewart Granger, Ava Gardner*. GB. 1955

M 29 Nov. 9.0/10.20. BBC-2. **A PIG ACROSS PARIS.** *Director: Claude Autant-Lara*. Comedy. World Cinema Series. The black market in occupied Paris. *Stars: Jean Gabin, Bourvil*. France (sub-titled). 1956

T 30 Nov. 9.0/10.15. BBC-1. **THE SMALLEST SHOW ON EARTH.** *Director: Basil Deardon*. Comedy. The decaying staff of a fleapit cinema. *Stars: Bill Travers, Virginia McKenna, Peter Sellers, Margaret Rutherford, Sidney James*. GB. 1957

W 1 Dec. 9.45/11.05. BBC-2. **HAPPY GO LUCKY.** *Director: Curtis Bernhardt*. Vintage years of Hollywood. Comedy. A girl's search for a rich millionaire. *Stars: Mary Martin, Dick Powell*. US. 1942

Th 2 Dec. 7.0/8.55. ITV. **MAN OF BRONZE.** *Director: Michael Curtiz*. Biography of Red Indian athlete Jim Thorpe. *Stars: Burt Lancaster, Charles Bickford, Phyllis Thaxter*. US. 1952

Sat 4 Dec. 7.25/8.50. BBC-1. **THE OUTCAST.** *Director: William Witney*. Western. *Stars: John Derek, Joan Evans*. US. 1954

LATE-NIGHT FILMS

Additional to those on page 77

† F 26 Nov. 11.15 (bookable in advance). **Notting Hill Classic** (PAR 5750). **GERVAISE** (X).

† F 26 Nov. 11.15 (bookable in advance). **Baker St Classic** (WEL 8836). **VOLPONE** (A).

† Sat 27 Nov. 11.0. **Jacey, Charing X Rd** (GER 4815). **IT CONQUERED THE WORLD** (X).

† Sat 27 Nov. 11.30. **Jacey, Leicester Sq** (GER 2001). **THIS RUGGED LAND** (A). With: THE EDDY DUCHIN STORY (U)

† F 3 Dec. 11.15. **Classic, Notting Hill Gate** (PAR 5750). **LES BONNES FEMMES** (X).

† F 3 Dec. 11.15. **Classic, Baker St, W 1** (WEL 8836). **THIS EARTH IS MINE** (A).

† Sat 4 Dec. 11.30. **Jacey, Leicester Sq** (GER 3646). **COME BLOW YOUR HORN** (A).

CINEMA CLUBS

Academy Cinema Club, 167 Oxford St, W 1 (GER 8819).
✱ **LOTNA.** 6.0, 8.30. Sat & Sun 3.30, 6.0, 8.30. *Director: Andrejz Wajda*. Poland in WW II. Poland (sub-titled). Col. 1 hr 29 min. 1959

Compton Cinema Club, 60 Old Compton St (REG 7521). **THE FOURTH SEX.** With: EVE OR THE APPLE (check).

Islington Rex, Upper St, N 1 (CAN 3520). Sun 28 Nov only. **GREEK FILM CLUB SHOW**

Starlight Club, May Fair Hotel, Berkeley Sq, W 1 (MAY 7777).

✱ **AL CAPONE.** Th 25 Nov, 3 days. 8.0, 10.30. *Director: Richard Wilson*. A biography. *Stars: Rod Steiger, Fay Spain*. US. B & W. 1 hr 45 min

✱ Sun 28 Nov, 4 days. **HIGH NOON.** 8.0, 10.30. Sun 8.30. *Director: Fred Zinnemann*. Western. One-man-against-a-town. *Stars: Gary Cooper, Grace Kelly*. US. B & W. 1 hr 45 min. 1952

✱ Th 2 Dec & Sat 4 Dec. **I COULD GO ON SINGING.** 7.30, 10.50. F 3 Dec 8.55. *Director: Ronald Neame. Stars: Ju*
Garland, Dirk Bogarde. G
Col. WS. 1 hr 40 min. 19
Th 2 Dec & Sat 4 Dec wit
THE MATCHMAKER. F 3 D
with: HIS BUTLER'S SIST

✱ Th 2 Dec & Sat 4 Dec. TH
MATCHMAKER. 9.10. *Di*
tor: Joseph Anthony. From
play by Thornton Wild
Stars: Shirley Booth, Shir
MacLaine, Anthony Perki
US. B & W. 1 hr 41 min. 19
Th 2 Dec & Sat 4 Dec wi
I COULD GO ON SINGING

F 3 Dec. **HIS BUTLER**
SISTER. 7.15. *Director: Fr*
Borzage. Comedy. *Stars: Dea*
Durbin, Franchot Tone.
B & W. 1943. F 3 Dec wi
I COULD GO ON SINGING

NATIONAL FILM THEATRE

Waterloo Bridge, SE 1 (W
3232)

✱ Sat 27 Nov. **THE NIGHT** O
REVENGE. 4.0. *Director: Be*
jamin Christensen. Social mel
drama. *Stars: Benjamin Chri*
ensen, Karen Sandberg. De
✱ mark. B & W. 1915. **VIRID**
✱ **ANA.** 6.15, 8.30. *Director: Lu*
✱ *Bunuel*. An attack on bigot
and outworn social and spir
ual patterns. *Stars: Francis*
Rabal, Silvia Pinal, Fernan
Rey. Mexico. B & W. 1961

✱ Sun 28 Nov. **DAY OF WRAT**
✱ 4.0. *Director: Carl Dreyer*. 17t
century witch hunting. *Sta*
Anna Svuerkier, Lisbeth Mov
✱ Denmark. B & W. 1943. **ORDE**
✱ 6.15, 8.45. *Director: Carl Drey*
Farmer's obsession with t
idea that he is Christ. *Sta*
Henrik Malberg, Preben Lerdo
Rye. Denmark. B & W. 1954

✱ M 29 Nov. **GENEVIEVE.** 6.1
8.30. *Director: Henry Corneli*
London to Brighton in veter
cars. *Stars: John Gregson, Din*
Sheridan, Kenneth More, K
Kendall. GB. Col. 1953.

✱ T 30 Nov. **THE CAT AND TH**
CANARY. 6.15. *Director: Pa*
Leni. Burlesque horror. *Sta*
Laura La Plante, Creighto
Hale, Flora Finch. US. B & W
✱ 1927. **VAMPYR.** 8.30. *Directo*
✱ *Carl Dreyer. Stars: Julian We*
Henriette Gerard, Sybille Schmi
Denmark. B & W. 1932

✱ W 1 Dec. **THE BRIDE** O
GLOMDALE. 6.15. *Directo*
Carl Dreyer. A farmer's lo
story. *Stars: Tove Tellback, Ein*
Sissener, Denmark. B & W. 19
DAY OF WRATH. 8.30

✱ Th 2 Dec. **THE MYSTER**
OUS X. 6.15. *Director: Benj*
min Christensen. A spy stor
Stars: Benjamin Christense
Karen Sandberg. Denmark. B
W. 1913. VAMPYR. 8.30

✱ F 3 Dec. **HAXAN.** 6.15. *Dir*
tor: Benjamin Christense
Witchcraft through the ag
Stars: Benjamin & Elisabe
Christensen, Astrid Holm, Cla
Pontoppidan. Denmark. B & W
1918-21. DAY OF WRATH. 8.
✱ Sat 4 Dec. **HAXAN.** 4.
ORDET. 6.15 & 8.45

STOP PRES

DR NO (A). With: **FRO**
RUSSIA WITH LOVE (A
Southfields Plaza (VAN 588
M 29 Nov, 6 days, & **Rayn**
Pk Rialto (WIM 2828), S
28 Nov, 7 days

HORROR OF BEAC
PARTY (X). With: **CURS**
OF THE LIVING CORPS
(X). **Becontree Odeon** (SE
2302) M 29 Nov, 6 days

TREASURE OF PANC
VILLA (U). With: **SECR**
OF THE PURPLE REEF (U
Paddington Essoldo (CU
2661). Sun 28 Nov only

THE NANNY (X). With: **TH**
TELL-TALE HEART (
Dartford Granada (DA
1221). M 29 Nov, 3 days. TH
BIG JOB (U). With: **GOL**
OF THE SEVEN SAINTS (
Th 2 Dec, 3 days

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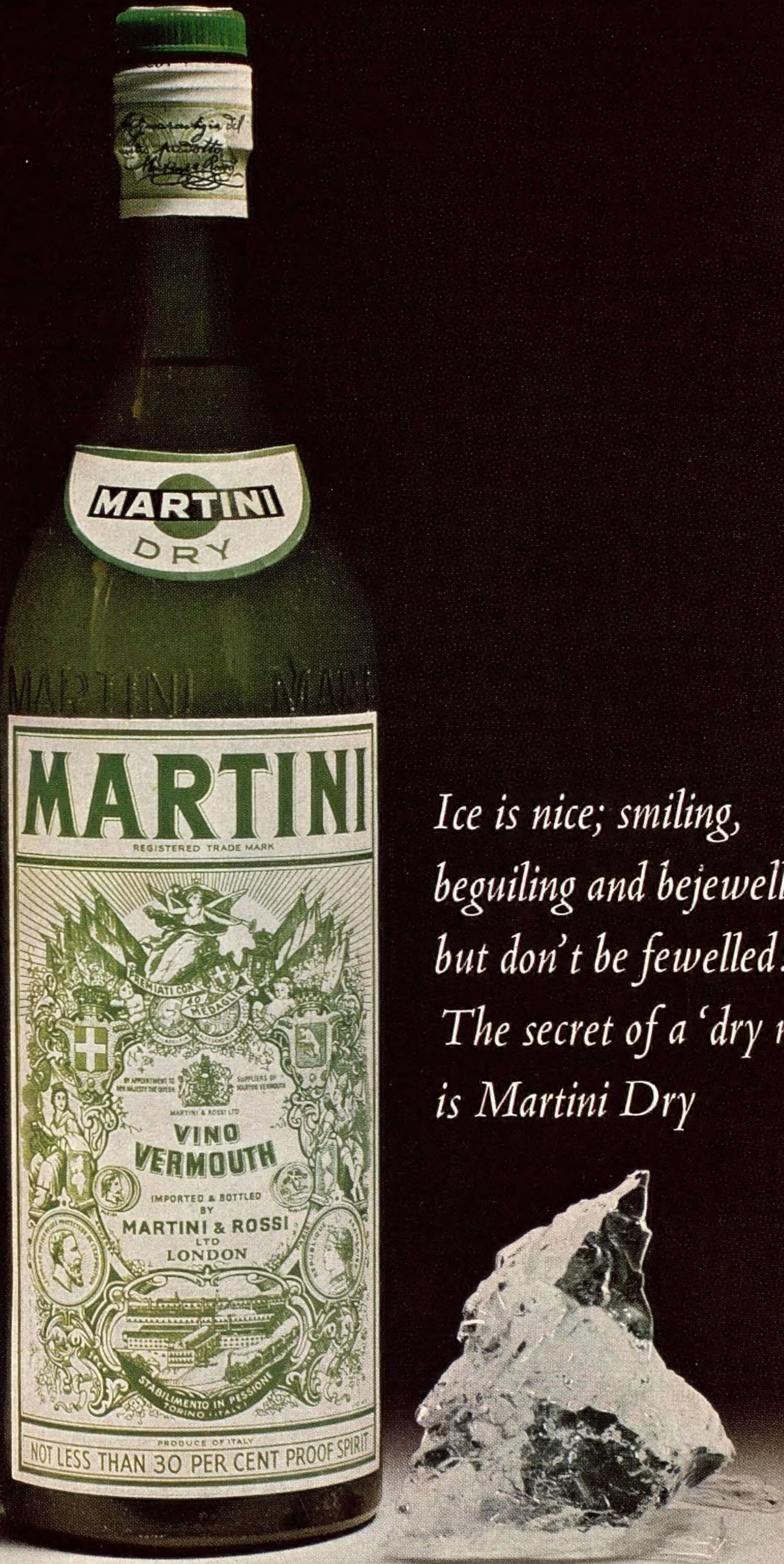
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